

NEW URBAN ARTS

EVALUATION

2006



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Executive Summary

"Without New Urban Arts, I wouldn't be in the place I am now, leaving behind what I know to pursue something I love – my passion for acting. I have become more brave here..."

- Rebecca Padilla, New Urban Arts student 2004-2006

The door jerked open one day, and the student hurriedly jumped into the studio – agitated and nervous. He was ready to leave as quickly as he arrived. He asked his artist mentor to take him to a street corner several blocks away.

We tried to settle him down and to encourage him to participate in one of the writing groups underway. He pressured a mentor and said that he needed to be somewhere fast for a fight.

This student and several of his friends were active members in one of the most violent youth gangs in Providence. That year, there were several shootings that resulted in the tragic deaths of local teenagers.

When we refused his request, he yelled at us and ran out the door. Several of us followed and pled with him to come back. Sadly, he was already gone. The moment passed by so quickly, and we became terrified for his safety.

We felt we had failed this student that day. If we kept him in the studio, then we could keep him safe.

From the student's perspective, we failed him too. By not taking him up the street, we were betraying the trust that he had in us – the trust that we spent two years building with him. His artist mentors had given him the confidence and the supportive relationships he needed to express himself through creative writing and poetry. By taking risks in ways that we asked, he expected us to do the same in return. From his perspective, he trusted us to support him in a situation like that and we did not.

The next day, we heard that he was safe, but he did not come back to the studio that year.

Six years later, this past April, he returned. He thanked New Urban Arts. He said, "I'd be dead if it weren't for this place." He also said that poetry provided an outlet for him as a teenager to let off steam when he was angry, that the studio provided a place for him to be safe when the streets were "hot," and that people in the studio inspired him to rethink how he might live his life.

Today, this alumni works third shift at a local home improvement store. During the afternoons, he walks the streets near gang hot spots and advises young people how to drop out of gangs.

Ironically, he lives in the same apartment building of the rival gang member that he planned to fight that day. They have resolved their differences.

Sometimes, it is difficult for us to fully appreciate or know the variety of ways in which our programs make an impact. In this case, staff has often looked back at this day as one of our biggest failures, but now perhaps it is proving to be one of our greatest achievements.

Though we do not receive any funding for evaluation, New Urban Arts extensively measures the impact of our work. We are endlessly driven to make our programs more effective. Our hope is that every young person experiences a

positive and significant transformation like this alumnus demonstrates is possible through our work. In this report, New Urban Arts is sharing what we have learned this past year about our impact, along with our plans for strengthening our programs next year.

New Urban Arts is a creative and empowering arts community driven by the leadership of Providence public high school students and emerging artists. Our mission is to encourage young people to develop a creative practice they can sustain throughout their lives. We believe that every young person is entitled to an active imagination, and that innovative arts education can bring this practice to all young people.

This year marks the new tenure of New Urban Arts' third Program Director, Sarah Meyer. Sarah joins us from Chicago, where she worked with Young Chicago Authors and completed her coursework for a Master's Degree in Arts in Youth and Community Development at Columbia College.

The expenses for this nationally recognized yearlong after-school program during the past year was \$90,000¹ and the program served 86 students.² The minimal cost for this program, when considering the reach and the depth of the experience, is one of this program's most significant advantages. In large part, its affordability is due to the fact that the program has only one full-time staff person devoted to the program and it relies heavily on volunteers.

This year, thirty-five percent of students participated for their second, third, or fourth years. Enrollment and participation in our programs was slightly less than in prior years and we attribute this to the transition of our Program Director position during the first week of October, the week our program begins each year. We anticipate that these numbers will increase to normal levels next year.

New Urban Arts partnered these high school students with 14 artist-mentors, aged 17-40. Though the programs are managed by our Program Director, the front-line delivery staff, "artist mentors," are volunteers. These volunteers provided approximately 800 arts workshops and over 2,000 arts instructional hours in visual, performing, and literary arts media throughout the program this past year.

Through measuring participation, we learned this year that a student participated an average of 1-2 days per week for approximately 5 months. Each student participated an average of 25-35 arts mentoring workshops. Students participate voluntarily, they do not earn any money for participating in these programs, nor do they receive credit in school.

One way in which New Urban Arts assessed its impact this past year was through a year-end survey. Forty-two participants completed the survey and we learned that:

- 67% of students rated the program "outstanding," while the remainder rated it "satisfactory";

¹ In-kind donations of services and supplies for this program actually exceed the financial costs incurred through the program.

² Our programs served 114 public high school students throughout the entire year, 86 during the school year and 28 during the summer.

- 86% strongly agreed that New Urban Arts is a safe and supportive environment (and the remainder agreed);
- 92% strongly agreed or agreed that they had developed more confidence through participating in New Urban Arts during the past year;
- 93% strongly agreed or agreed that they had improved as artists;
- 98% strongly agreed or agreed that they had built strong, trusting relationships with their peers and artist mentors.

Through our partnership with the great program, College Visions, 8 of 9 seniors enrolled in four-year colleges. Through the Providence Public Schools do not publish a high school college enrollment rate, we believe that College Visions' and New Urban Arts' joint college enrollment rate of 91% is exemplary.

This year also marked several promising developments to support our evaluative efforts. New Urban Arts launched an on-line photo and video blog to document, archive, and present our programs more effectively (see www.newurbanarts.org.)

In addition, New Urban Arts spent the past year defining what we mean by a lifetime, sustainable creative practice. In partnership with students, artist mentors, and volunteers, we have developed a rubric, which will allow us to measure and support the creative development of students (See www.newurbanarts.org for the full report and Appendix H for the rubric). This rubric will provide a useful tool for future, even more in-depth, evaluative efforts.

We also began to document and will soon publish online a variety of effective arts mentoring projects developed in our studio during the past year.

Finally, this year marks the first year that we received several financial donations of alumni, which reflects the importance of our programs in their lives. As we move forward, we look forward to stronger relationships with our alumni so that we can gather more information about the impact of New Urban Arts' programs, provide a network that benefits alumni, and receive the support we need to operate our programs from those who directly benefited from them.

Based on the analysis of the data that we have collected this year, which follows in this report, we have identified two primary goals for the upcoming year to improve our programs. First, we strive to more effectively engage new students. Although we have a high number of new students applying to our programs, first year students participate at the lower levels of attendance in comparison to the average student body. We are learning that frequent (at least once a week) and sustained participation (at least two years, preferably culminating as a senior) results in the greatest impact. The strategies we have outlined for better engaging new students are explained at the end of this evaluation.

Our second goal for the upcoming year is to better support our volunteer artist mentors. Although they have reported positive experiences in our studio, and we continue to be amazed by the tireless commitment of these volunteers, we feel the need to strengthen our current professional development program. When correlating the participation and survey results this past year, we are learning that

the differences of impact are negligible once students participate at least 1-2 days a week. Therefore, it's not necessary to encourage students to participate more than this frequency, but rather strengthen the depth of the experience while they are in the studio. More effectively supporting and training artist mentors is the best strategy to work toward this goal. Also the pool of artists is shifting from solely college students to also include more experienced and professional artists. This requires some retooling of our existing training opportunities.

And, despite recent improvements to daily operations such as the better organization of art supply storage, supply use and storage remains a constant struggle in our active, shared studio. In the upcoming year, we will develop new systems to better manage the processes for ordering and restocking supplies. This will allow artist mentors to devote more of their time and energy into what we care most about, teaching and learning in the arts with high school students.

New Urban Arts is also trying to more fully understand the full capacity of our program. We believe our studio space can support between 105 and 115 students participating on average at a more sustained level, i.e. 1-2 days per week for 6-8 months. Greater resources for the size of our program were needed this past year to meet our staff and art supply needs. Based on our estimate, we believe that \$130,000 can serve 110-120 students for 1-2 days a week throughout the entire school year. This year, we aim to test this assumption.

In sharing this report, we invite you to provide your feedback and share ideas to help us strengthen our programs. If you have any further questions or ideas, please direct them to info@newurbanarts.org. And, please visit www.newurbanarts.org to learn more about our current work. Thank you.

Alumni Perspective:

"New Urban Arts is a place where people come together to make art. That is what you see. What you do not see are the relationships they build with one another and with the studio as a space. It is a place that attracts amazing people that want to learn from one another and grow together.

As a high school student I was fortunate to have New Urban Arts as an outlet. It was a place where I went after school to write, paint, or draw. The possibilities were endless. After a bad day, I looked forward to going there and forgetting anything that had happened that day. New Urban Arts became a second home, a family. To this day I am still very connected to the people I have met through New Urban Arts. They have become brothers and sisters to me. I know they will continue to be a big part of my life as I grow.

I have learned from these people that art can be used as a tool to connect and relate to others. I can give Curtis a call when I need to write poetry or words or letters or lines. He showed me how fun it can be to explore thoughts freely through writing. No matter how much I would whine, Kedrin and Jesse taught me the importance of patience while drawing and working in a darkroom. If I need a laugh I can go to the studio to talk to Tyler or Jesse or Kedrin for a few minutes. Tyler reminds me not to take everything too seriously all the time. If I need comfort, I can go to Tamara, Heather, or Sarah. Everything will be okay. These are only a handful of people at New Urban Arts who challenge and affect the way I live my life.

One of my first workshops at New Urban Arts involved binding and making books. I eventually had the opportunity to work with other high school students to teach adults taking ESL classes to make books through a series of workshops. We worked together to create books that allowed them to weave their cultural experiences from their native countries with their experiences here. As a student trying to teach with a slight language barrier, it proved to be challenging but also very rewarding. At the last workshop we taught, we asked the adult students to reflect about the experience. We learned that we gave them a new way to express themselves, along with a new skill they can teach their children and friends. We gave them a new way to connect to people, which was unexpected and fulfilling. To have that experience at age 14 is amazing to me.

New Urban Arts is just that. It is a place where you connect with people and create magic. I have learned the great power of being able to share knowledge and what that gives a person. New Urban Arts facilitates learning in a way a lot of schools do not. I did not realize how much New Urban Arts has become a part of my life until I graduated and went to college. I have learned more than I will ever know from just being there. Even if I did not participate in an arts workshop everyday, I still learned from the people around me. I was surrounded by mentors and fellow students, like me, who were going through the same things I was experiencing at the time. I had a family who could relate to me and help me channel anything into my artwork. New Urban Arts was something stable, something I could always rely on.

When you walk into New Urban Arts, you will most likely see chaos. Students, art supplies and loudness everywhere. It is beautiful. Everyone is feeding off each other's energy. You grow, they grow, and the place grows together."

- Ashley Paniagua, student 2001-2005
October, 2005

Program Description

Overview: New Urban Arts is a creative and empowering arts community driven by the leadership of Providence public high school students and emerging artists. Our mission is to encourage young people to develop a creative practice they can sustain throughout their lives. We believe that every young person is entitled to an active imagination, and that innovative arts education can bring this practice to all young people. In urban schools and neighborhoods, young people are often not challenged to imagine and create a future that is full of possibility. Emerging artists have a vital role to play in supporting the risks these students must take to build an active imagination and a passion for learning. Fueled by practice in the arts and supported by meaningful relationships, high school students and emerging artists in our studio explore who they are and who they might become.

This evaluation focuses on our core programs for the 2005-06 academic year: arts mentoring after school program, artist mentor professional development, public events and gallery exhibitions.

Start Date: 1997

Setting: Storefront, 2,000 square feet, arts studio in the West End of Providence across from Classical and Central High Schools

Who we serve:

STUDENTS: New Urban Arts primarily serves youth in the Providence public high schools and emerging artists. This year, our programs served 86 public high school students during the school year and 28 students during the summer. The majority of the student population self-identifies as Hispanic/Latino, multi-racial and Caucasian, along with smaller representations of African, African American, Asian, Cape Verde, and Caribbean populations. The majority are first generation Americans whose families live near the poverty line. (More in-depth information provided later).

MENTORS: New Urban Arts partnered these students with 14 artist-mentors who are artists, aged 17-40. This year there were: 8 practicing artists, 2 undergraduate students from Rhode Island School of Design, 1 undergraduate student from Brown University. 3 of these artist mentors were former students.

PROJECT VOLUNTEERS: Through window installations, the fashion show, the Flip zine publication, and open studio hours during summer, 12 other artists volunteered at New Urban Arts for extended periods varying from 3-9 weeks. There were: 6 practicing artists, 5 undergraduate students (2 from RISD, 1 from Brown University, and 2 from Alfred University in NY), and 1 former student.

Program Goal: Our long-term objective for emerging artists and high school students is that they develop a creative practice that they can sustain throughout their lives. Our short-term outcomes for students are: (a) To be more able to build strong, trusting relationships, (b) To feel a more positive sense of self, (c) To develop expressive and aesthetic skills to new levels of significance in students' lives; and (d) To deepen their understanding of a community and interdisciplinary arts practice.

Program Structure:

During September, 6-8 high school students served on a committee to interview and select 14 new artist mentors, who had submitted written applications and a portfolio of their artwork. After-school arts mentoring began with an open house week at the start of October. Students sign up to work with specific mentors, based on their interest in different media and schedule availability. Students register for our after-school program, completing contact and background information as well as a creative practice statement. October through May, students attend New Urban Arts' arts mentoring workshops, choosing their artist mentor, art media and schedule, as they like. Despite this open structure, which encourages self-directed learning and taking risks, meaningful mentoring relationships are built between students and artists. During the winter and end of the year, student exhibitions and publications allow students and mentors both to realize the significance and depth of their learning experience. All exhibitions are accompanied by wall text, which contextualizes students' learning through reflection, and identifies youth as agents of their own learning. Mentors meet regularly for trainings during meetings led by the Program Director.

Partnership Opportunities:

Students also access opportunities provided by partners. For example, this year, 9 high school seniors participated in College Visions, a partner project offering extensive, yearlong college preparatory counseling. These students will attend Clark University, Rhode Island College, Manhattanville College, Community College of RI, Bryant University, University of RI, and Northeastern University. Adrienne Adeyemi earned a \$1,000 scholarship from the Urban League, which she will use at Clark University. Randell Dauda was awarded the Alperin First Generation Scholarship, which will provide her with \$1,000 per year for four years at Northeastern. Next year, 12 juniors have signed up to participate.

Four students were hired as artists for a youth-led media campaign on teen substance use funded by the Mayor's Council. Their work created for the Youth Media Campaign will be presented on billboards, bus stops and movie theatres throughout Providence beginning in September 2006. Four students were trained and paid to mentor 8 Junior high school students in poetry as part of the Providence After School Alliance Afterzone program at the YMCA. One student was accepted to the competitive RISD Pre-College summer program. Two students were hired as Teaching Assistants at City Arts Summer Camp.

Funding Level: Organizational budget is \$140,000. The after-school program budget is \$90,000.

Funding Sources:

The City of Providence, Department of Art, Culture, and Tourism
Rhode Island State Council on the Arts
The Rhode Island Foundation
Rhode Island Council of Humanities
The Providence Shelter for Colored Children
The Dexter Commission
The Providence After School Alliance and individual donations.

Student Perspective:

“New Urban Arts grew from one man’s hopes and dreams of touching the artistic side of teenagers and giving them more space to stretch artistically. As a student of this community, I can definitely vouch for them. From my two years of being a member, I have grown to new heights creatively and have been given opportunities I would never have known about before entering New Urban Arts.

As a photography student, I know the value of having a good mentor. A lot of the equipment used in photography can easily be damaged if the correct instructions are not followed.

Without New Urban Arts, I would not have made so many life long friends in such a huge variety of people. The atmosphere at New Urban Arts is so unique that the massive amount of variety in people is still able to work and people are still able to get along.

To me the world teenagers are living in today is way too chaotic. Being able to come to a peaceful, safe, and comfortable environment like New Urban Arts without feeling like you are in a library is a rarity these days. Anyone who has a hand in helping New Urban Arts keep going is truly helping the future by taking more kids like me off the streets after school and getting us involved in something that interests us and stimulates our minds.”

- Mary Adewusi, Student, 2004-2006
December, 2005

Evaluation Description

Overview:

At New Urban Arts, evaluation is ongoing and extensive. In 2005-06, the following served as key components to programmatic evaluation:

- (a) A system which tracks student participation and cross-references this information with student demographic information and defining characteristics. This system measure different student populations' usage of our studio and correlates different levels of participation with the impact of our programs as measured in a year-end survey;
- (b) An end of year survey which requests qualitative and quantitative feedback from artist mentors and students;
- (c) Gallery attendance tracking and feedback, which documents the impact of the gallery season;
- (d) Professional development exercises with artist mentors in reflective documentation through identification of core competencies, an organizational SWOT analysis, surveys, and recording workshop ideas used while mentoring creative practice;
- (e) Student registration forms in which students reflect on their creative practice in a written format;
- (f) Platform for students to reflect on their creative process through exhibition, written artist statements, the Reggio Emilia inspired display of works in process accompanied with artist's reflective comments and photographs of making work, written and spoken word, and conversation;

Purpose:

- (a) To assess the effectiveness of programs,
- (b) To evaluate how students use our programs and the duration of their participation,
- (c) To understand how our programs impact participants, and
- (d) To create better programs that meet the needs of participants and staff.

About the Students We Serve

- 148 students completed registration forms for our after-school programs this year;
- 86 students actively participated throughout the year;
- 35% of students returned for their second, third, or fourth year;
- 65% of the total student body were new students;
- Students represented more than 10 different Providence Public High Schools, while the majority attended Central, Classical, and Textron Chamber of Commerce Academy;
- 65% percent of our students were female, 34% male and 1% transgender;
- 2% percent of our students identified as LGBTQ and 23% did not answer;
- 36% identified as Latino, 19%, Caucasian, 22%, Asian, 3% Multi-racial, 9% Caribbean, 2%, African American, 5%, African, 6% Cape Verdean, 1% Native American, and 12% as Other;
- 76% of our students qualify for free or reduced price lunch;
- 21% of our students live in South Providence and the West End. These communities are 52% Hispanic, with 35% of the population under 18 years old and 36 % of the families living below the poverty line (www.providenceplan.org)

The diversity of our student body is the same as in previous years in many ways. However, our student body is older on average in compared to last year, with a greater percentage of students returning for a second, third, or fourth year than in prior years. This, coupled with the smaller population in the program, is most likely a reflection of our Program Director transition during the start-up phase of the program, which is when more than half of our students enroll. Our recruitment efforts this past year were limited due to the staff transition.

The three closest high schools to New Urban Arts (Textron Chamber of Commerce Academy, Central, and Classical High Schools) populate 72% of our student body, with the majority, 48% of our student body, coming from Classical High School. This indicates that school proximity to our studio is the most determining factor in participating in our programs. This is natural for an after-school program, which has limited time each afternoon to run programs and must start when the majority of students who have a short walk to the studio begin to arrive. It is also reaffirms the decision to locate our studio in this location because more than 50% of the high school students in Providence are within one block of our studio.

New Urban Arts served 3.7% of the Classical High student population, 0.7% of the Central High student population, and 5.4% of the Textron Chamber of Commerce Academy school population. This past year, we experienced a sharp decline in participation from Central High School and a significant increase from

Textron Chamber of Commerce Academy. New Urban Arts hopes to further diversify our student body regarding school affiliation and we believe that increasing student participation from Central High School should be our focus. It is the lowest performing of these three schools.

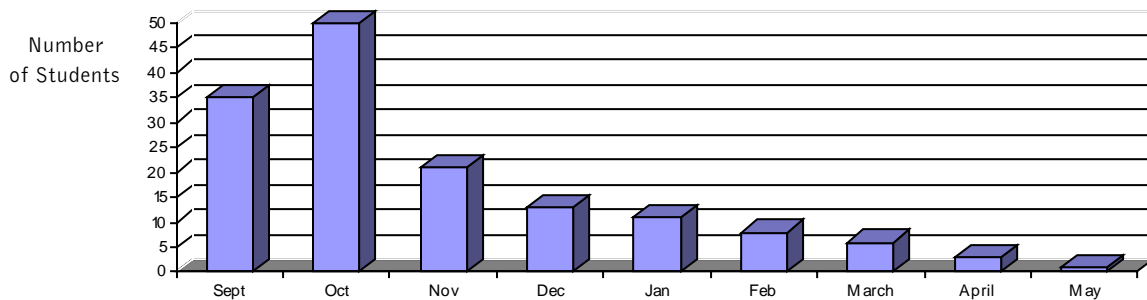
Interestingly, students who attend New Urban Arts from Classical High School are much more likely to be eligible for free or reduced price lunch than the average Classical High School Student. Seventy-six percent of New Urban Arts students from Classical are eligible for free or price reduced lunch, while this is true for 50% of the Classical High School student body.

See Appendix A for further details.

Student Registration

Students are permitted to register for our free drop in programs throughout the year. The results below show that while the majority of our students register when programs begin, during the month of October, students continue to register throughout the course of the year. In fact, nearly half of our students did not register during the peak season at the beginning of the year, with 63 out of the total 148 registered students joining our programs November through May.

Registration Tracking Chart



Student Retention

86 students participated in programs in 2005-06 compared to 107 in 2004-05. 31% of the students from 2004-05 returned to participate in 2005-06. This retention rate is consistent with the previous year, which was 32%. For more information see Appendix B.

Measuring Participation

Our critical factor for making an impact in a voluntary enrollment and participation after-school program is that students must participate for frequent

and sustained periods throughout high school. The question for New Urban Arts is what level of participation is necessary to make the desired impact, and how much does it cost to operate a program that engages students at the desired level?

New Urban Arts measures the frequency of student participation per week, as well as their duration of participation throughout the year and high school. Based on the frequency and duration throughout the year, New Urban Arts derives a participation rate for each student. We have developed a scale that defines levels of participation that we feel will allow us to best determine the level of participation needed for students to most benefit from our programs.

These levels are:

- *Level Five: (Very engaged)* More than 2 days per week for 8 months.
- *Level Four: (Actively engaged)* 2 days a week or more for 6-7 months.
- *Level Three: (Engaged)* 1-2 days per week for 5-6 months.
- *Level Two: (Somewhat engaged)* 1 day per week for 4-5 months.
- *Level One: (Not Engaged)* Less than 1 day per week for 4 months or less.

By measuring participation on a trimester basis during the school year (October-December, January-March, April-May) , staff can see the various trends of participation due to student interest, weather, sports, and other extra-curricular activities. It also promotes proactive and ongoing recruitment efforts.

New Urban Arts also breaks down these participation rates by demographic information and other defining characteristics for each trimester and each year. Through this analysis, New Urban Arts can measure the diversity of participation, understand if and why some students are not attending programs regularly, and recruit new students to fill the space of students no longer attending.

Yearly, staff tabulates data from all trimesters and also cross-references it with this demographic information (see Appendix C). This gives us a broader picture of how students use the studio, the duration of their participation, and what type of student is more likely to participate regularly and why. We can also use the participation results for the year and draw a connection to impact by correlating the participation levels of students who respond to the survey with their responses.

Though we do not have information to compare these results from previous years, students participated at the following levels for this past year:

Level Five: Very engaged;
4 students participated more than 2 days per week for 8 months.

Level Four: Actively engaged;
10 students participated 2 days a week or more for 6-7 months.

Level Three: Engaged;

18 students participated 1-2 days per week for 5-6 months.

Level Two: Somewhat engaged;

31 students participated 1 day per week for 4-5 months.

Level One: Not Engaged;

23 students participated less than 1 day per week for 4 months or less.

It is hard to judge the meaning of these participation levels without comparing them to previous years, other similar programs, or correlating this data to impact. Though we are unable to do the first two at this time, we will correlate these participation levels with impact, as measured by our end-of-year survey in the next section.

By cross-referencing participants with certain demographic information and other defining characteristics, we look for patterns that may be affecting student participation. For example, are boys and girls participating at similar rates? Are students from certain neighborhoods participating in the same way as the average student? If not, is transportation a factor?

The demographic information and defining characteristics that are tracked in this participation system include: age, gender, sexual orientation, ethnicity, neighborhood, number of years that the student has participated at New Urban Arts, the high schools students attend, and their families' socio-economic levels, as measured by their eligibility for free or reduced lunch.

This year, very few of these factors seemed to impact student participation. We view this trend as a very strong indication of our program's effectiveness. We believe that it indicates our program and students' capacity to create a supportive learning community. It also indicates that an effective program will draw teenagers no matter the distance they must travel home afterwards.

There was one instance though when a defining characteristic seemed to negatively affect participation. First-year students participated at lower levels than the average student. Nearly 74% of first-year students participated at a "Not Engaged" or "Somewhat Engaged" level. While only 2 out of 30 returning students participated at a "Not Engaged" level (7%), 21 of the 56 first year students did (36%).

While this can be naturally attributed in part to the natural selection of returning students who are more likely to be interested in the program, this disparity in participation is striking. As we seek to improve student participation next year, we can experiment by focusing our engagement strategies on first-year students to see what difference this makes.

Student Perspective:

“Everyone else plays a sport or hangs out at the mall. You find yourself writing long and boring essays at school about nothing. Your family appreciates your writing talents but your friends think it’s weird that you find it fun to do nothing else but play with words.

You’re lost—you’re driven to stop writing. You hesitate about sharing your poems with anyone. Then, one day, you find a place filled with people just like you. You realize it’s been there all along.

Behind the glass doors are people similar to you. You meet people that eat, breathe, and live for words- like you do. You finally found a home to express your thoughts. You fit in.

Thanks to the New Urban Arts for giving me a chance to express my thoughts by doing what I love. Writing, for me, is more than just words—it’s what makes me who I am. New Urban Arts, I found a home in you.

I started coming to New Urban Arts during my sophomore year in high school. Ever since then, things just keep getting better - from sharing my work and getting constructive criticism to displaying my best work in the gallery showcase.

New Urban Arts has given me the opportunity to share my writing, express my views, and just be me. As a high school student, in between college, work, and schoolwork, whenever I stop by the studio, it feels like a home away from home.”

- Randell Dauda, Student, 2004-2006
April, 2006

Student End of Year Survey

Process:

A web-based survey was disseminated via email to registered students at the end of the year and was also made available in the studio. These surveys provide opportunities for both qualitative and quantitative feedback from participants. They are asked questions about how programming has impacted them as an artist and learner; how they participated in programs, how long, and if they could not participate then why; what would they change about the program structure to better accommodate their needs; and how they rate our programs. In large part, these surveys measure students' attitudes about how they have changed through participation in our programs.

Findings:

We received 42 responses, compared to 38 surveys received last year. With 86 students participating in our programs, nearly 50% of students completed the survey. To assess whether the sample is representative of the student body, we were only able to compare 38 of the 42 survey responses since four students completed them anonymously.

In general, though, students who completed the survey were more active participants in the program than the average student body:

Participation Level	Student Body	%	Survey Respondents	%
	# of students for each participation level	% of student body that participated at each level	# of survey respondents for each participation level	% of students surveyed from each participation level
1	23	27%	2	9%
2	31	36%	12	39%
3	18	21%	11	61%
4	10	12%	10	100%
5	4	5%	3	75%
Total	86		38	

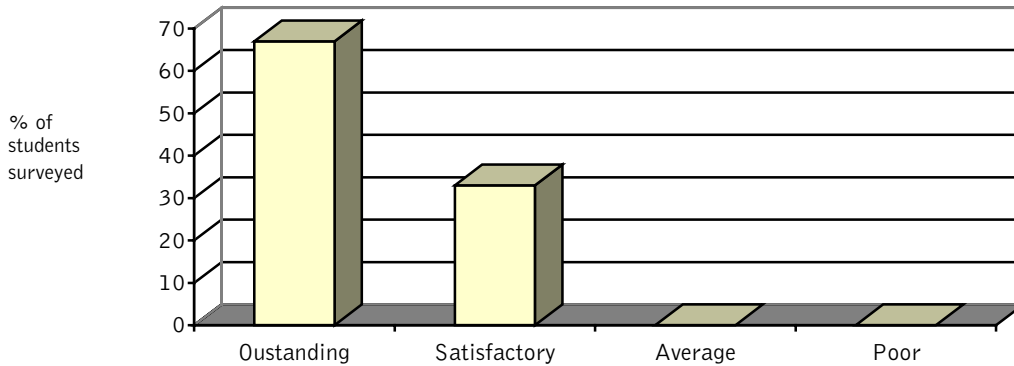
As a result, the findings are weighted toward students who participated more frequently and for longer periods. We do not have a large enough sample of Level 1 and Level 2 students to draw conclusive data about their experience. Only 2 of the 23 students in Level 1 were surveyed, and 12 of 31 Level 2 students were surveyed. As a result, these survey results seem to indicate the impact on students who participate at participation level of *3, Engaged*, or more.

In comparing the students' demographics and other defining characteristics to the average student body, we find that the sample is slightly weighted toward Classical

High School Students (48% of student body versus 55% of survey sample) and heavily weighted toward returning students (55% versus 35%.) For other characteristics and demographic information, the sample is largely representative of the student body. See Appendix D for details.

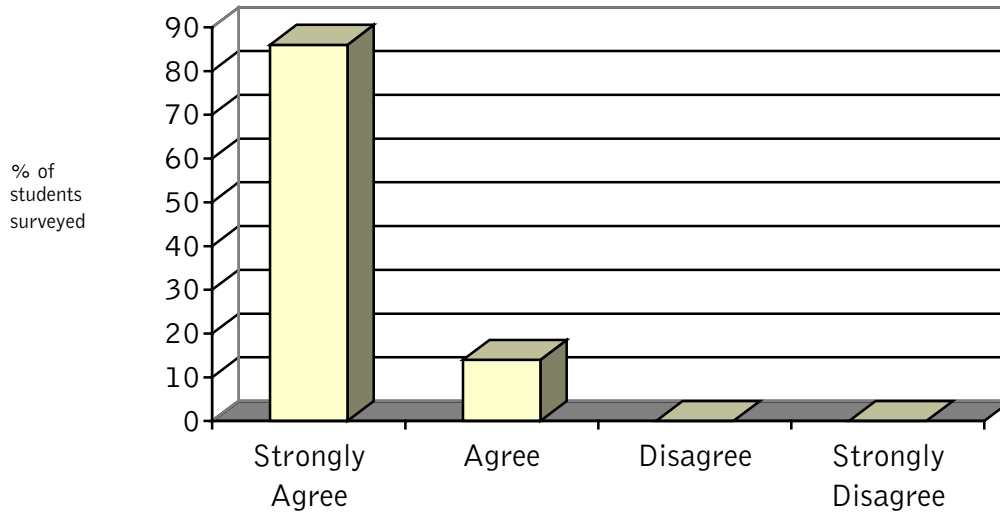
The surveyed students responded in the following ways:

1. Overall, how would you rate New Urban Arts programs?



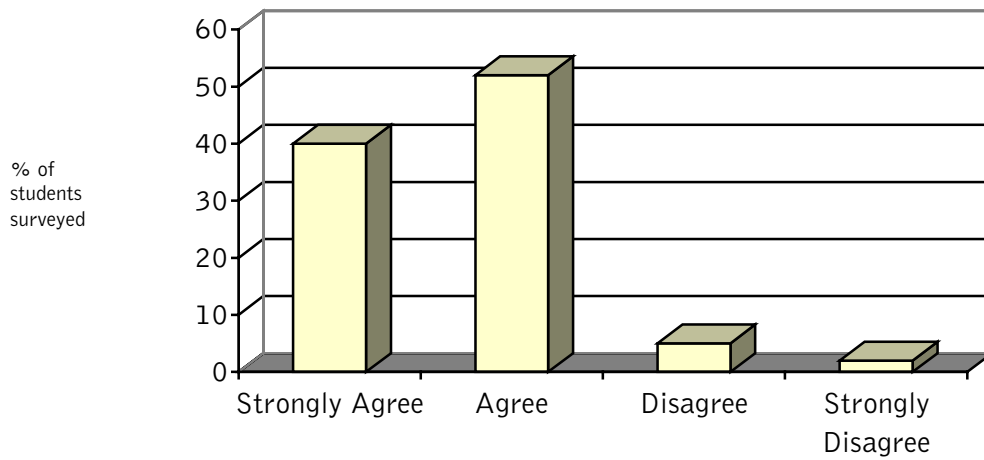
- 67% of students rated our after school program outstanding and the remainder rated it satisfactory;

2. Do you feel New Urban Arts is a supportive and safe environment?



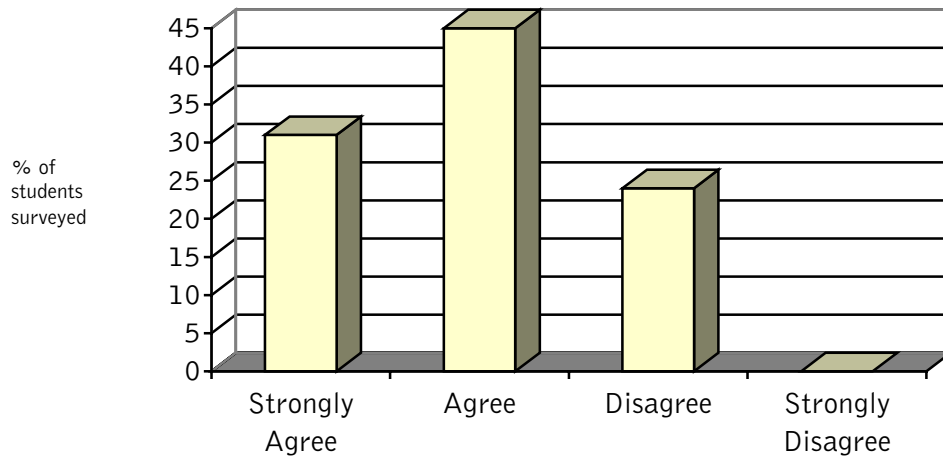
- 86% of students strongly agreed and 14% agreed that New Urban Arts is a safe and supportive environment and the remainder agreed;

3. Through participating in New Urban Arts during the past year, I have developed more confidence:



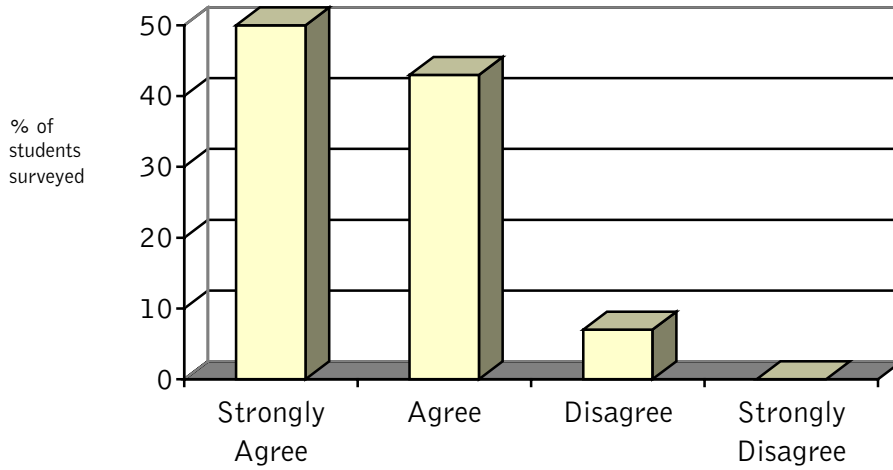
- 40% of students strongly agreed and 52% agreed that they had developed more confidence through participating in New Urban Arts during the past year;

4. Through participating in New Urban Arts during the past year, I have developed a better idea of what I want to do in the future.



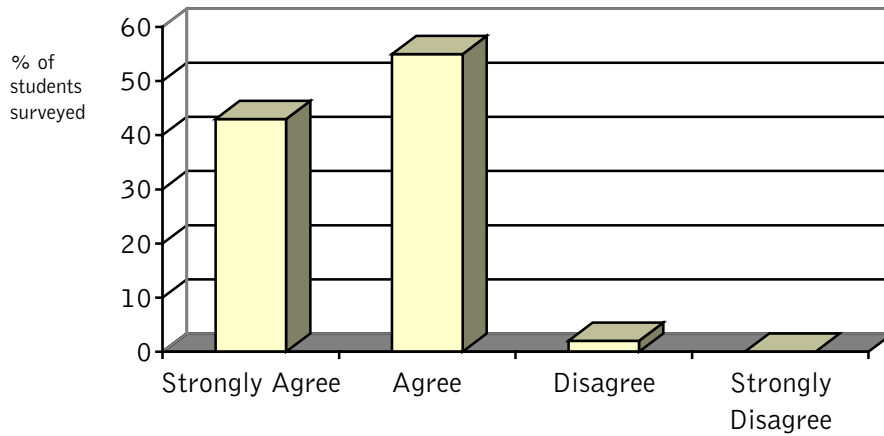
- 31% of students strongly agreed and 45% agreed that they now have a better idea of what they would like to do in the future;

5. Through participating in New Urban Arts during the past year, I have developed a way of creating that expresses who I am.



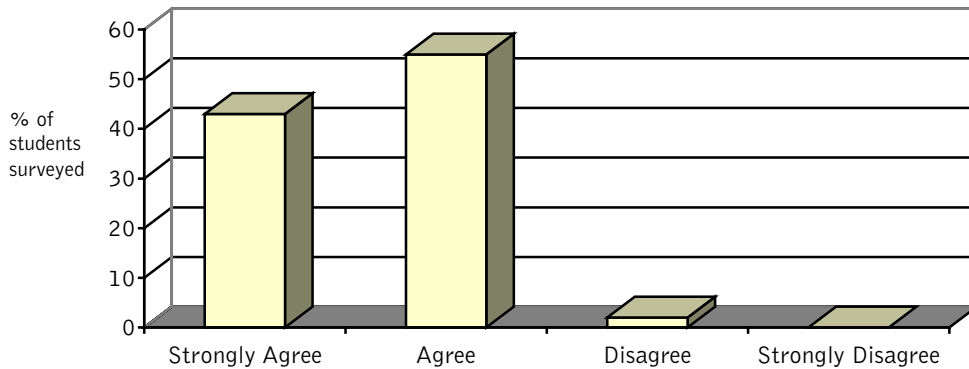
- 50% of students strongly agreed and 43% agreed that they had developed a way of creating that expresses who they are;

6. Through participating in New Urban Arts during the past year, I have improved as an artist.



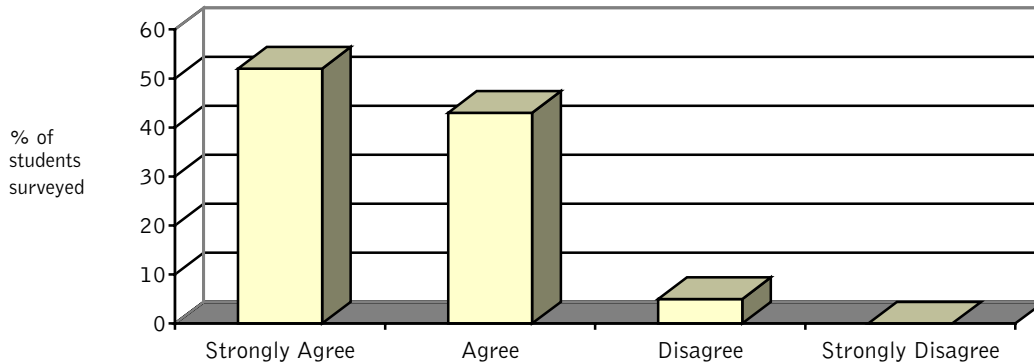
- 43% of students strongly agreed and 55% agreed that they had improved as artists;

8. Through participating in New Urban Arts during the past year, I have built strong, trusting relationships with my peers and artist mentor.



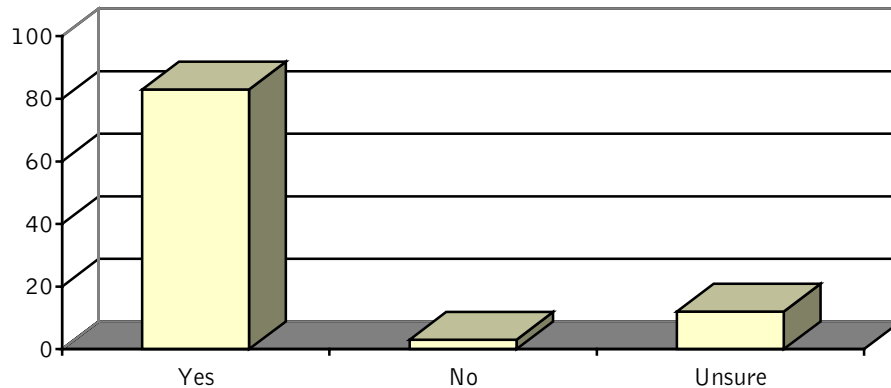
- 43% of students strongly agreed and 55% agreed that they had built strong, trusting relationships with their peers and artist mentors;

9. Through participating in New Urban Arts during the past year, I am now more open to trying new things.



- 52% of students strongly agreed and 43% agreed that they're now open to trying new things;

10. Are you interested in participating in New Urban Arts next year?



- 83% of students are interested in participating next year.

Correlation Between Participation and Impact

New Urban Arts chose 3 questions from the survey (improvement of confidence, improvement as artist, and strong, trusting relationships) and analyzed the responses based on participation levels and numbers of years at New Urban Arts. The purpose of this analysis is to determine how different levels of participation affect impact. (See Appendix E for the results).

As was mentioned before, based on our sample, we are unable to correlate the first two levels of participation with impact. But, the more frequent and sustained levels of participation (3-5) had samples sufficiently representative of each participation level to draw conclusions.

As the participation level increased from level 3 to 5, the responses remain relatively the same as the entire student body, with the more significant improvement occurring in the area of confidence. In one instance though, the more a student participated, the more likely they were to say "strongly agree" in response to the statement, "During the past year, I have improved my confidence as a result of participating in New Urban Arts programs."

Artistic development sees negligible differences between the participation levels, while in the instance of building strong trusting relationships, it actually appears that the results are more favorable if students are participating at level 3 than 4 or 5. This does support our observation that students who are only able to or choose to come one day a week tend to make the most out of their time to connect with their artist mentor.

This indicates that greatest impact on students does not significantly increase in direct proportion to increased frequency of participation, but instead maximizes once students reach Level 3 in their participation, attending 1 day a week for 4-5 months. These results emphasize the importance of increasing the participation of those who are at Level 1 or 2 to at least Level 3. However, it is not necessary to focus our energies on improving participation from a Level 3 to Level 5, or more than 2 days a week for the entire school year. Greater emphasis should be placed on the depth of the learning experience while students are there than encouraging them to come everyday.

New Urban Arts also segmented the survey responses based on the number of years that students have participated:

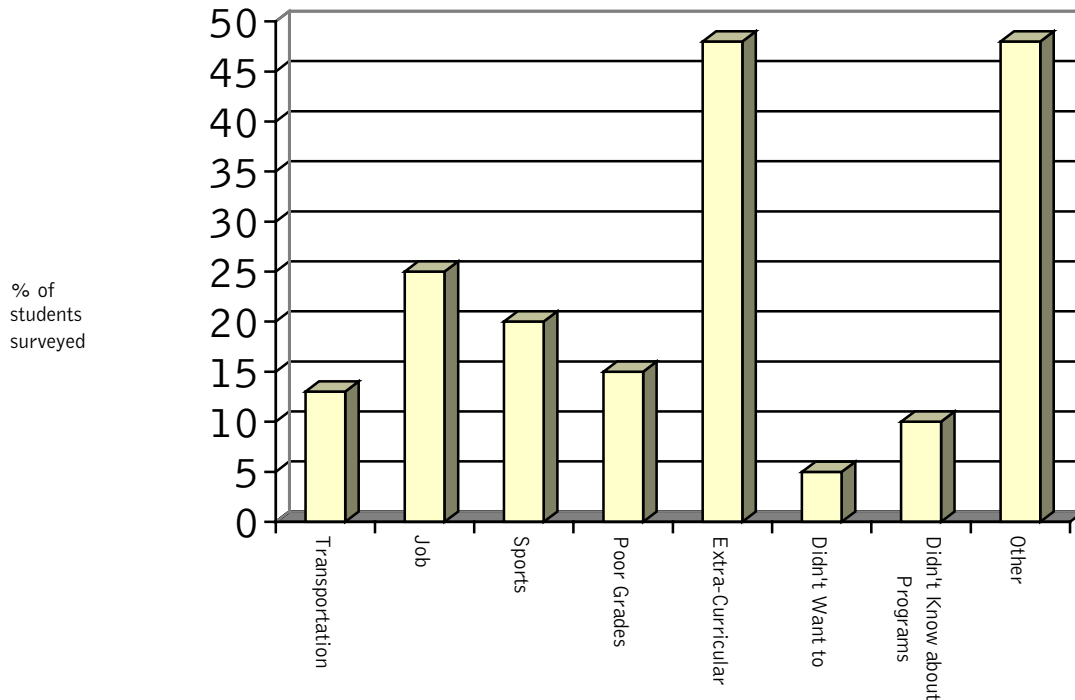
Years at New Urban Arts	Student Body	%	Survey Respondents	%
	# of students who have participated for this # of years	% of student body that has participated for this # of years	# of survey respondents who have participated for this # of years	% of survey respondents for each # of years
1	56	65%	20	36%
2	14	16%	6	43%
3	12	14%	11	92%
4	4	5%	1	25%
Total	86		38	

In this instance, we have a 92% response rate for the students who have been at New Urban Arts for 3 years – but the response rates for the other 3 groupings are not as high or representative.

In analyzing the responses of Level 3 participants (Appendix F), it does not appear that students who participate for 3 years feel they have progressed during the year as much as students who have participated for fewer years. It is unclear what these results mean. Perhaps the learning curve is steeper at the beginning, with students' expectations greater the longer they participate. Also, the sample collected of Levels 1 and 2 are not sufficiently accurate, leaving unanswered questions that require further attention next year.

Obstacles to Participation

In our survey, New Urban Arts also asked students the biggest obstacles that stand in the way of participating more at New Urban Arts?



This chart indicates that a student's job, extracurricular activities, and "other," are the three highest factors affecting student participation. It is hard to understand what "other" might be, but anecdotally students cite that it is family responsibilities. As we seek to increase participation from Levels 1 and 2 to at least Level 3, it is clear that New Urban Arts must actively recruit students who are not already involved, and are therefore probably less likely to enroll, in extra-curricular opportunities. Family responsibilities are outside our control.

Student Perspective:

New Urban Arts is by far the number one place I look forward going to after school every Monday and Tuesday. This is for various reasons, the artistic aspect, the people, and the overall incredible atmosphere that flows throughout the studio space.

I chose to be part of the screen-printing class due to the fact that last summer I began experimenting with stenciling. Making my own t-shirts turned out to be quite successful, so I decided to challenge myself by making more complicated designs through a more complicated process. I was surprised to see the results of what I could make through screen-printing, and became hooked.

Public high school students seek to go to New Urban Arts after school because of the lack of good art instruction (or overall lack of artistic opportunities) at their high school. I, as well as many other students, also see it as a place to vent out creative energy and creative skills. It is very disappointing to know that not many school recognize the creativity of their students, and therefore New Urban Arts is the absolute perfect place for them to do so.

I also enjoy going to New Urban Arts because of the students, as well as artist mentors who go there. Everyone is very friendly, and no one ever judges anyone else. This is a very important characteristic of New Urban Arts because this social atmosphere is different from the regular high school social atmosphere. The friendship that artist mentors make with their students is different than the relationships teachers have with their students. Artist mentors are a very important aspect of New Urban Arts because of the bond that they make with their students, which is what makes New Urban Arts an incredibly special place.

The atmosphere that flows throughout the studio is filled with creative energy. This is the number one reason why I personally love going to New Urban Arts. I can forget about all of my stressful schoolwork, as well as any other problems that I may be having and be able to automatically be part of the creative energy. Art is never completely serious at New Urban Arts, a student never has to meet certain deadlines, and is never pressured into making certain art. There are probably not too many places around Providence like New Urban Arts.

In fact, I doubt there is any place that can even be compared to New Urban Arts. Without New Urban Arts, I wouldn't be able to let out all my creative energy. I certainly hope that this studio space continues to thrive with students and artist mentors learning through one another's art.

- Rebecca Volynsky, Student, 2005-2006
April, 2006

Qualitative Questions

When asked if there was anything students wished they had an opportunity to do, but didn't, students' answers fell into three main categories:

- 1) no
 - 2) yes
 - 3) expressing that they wished they had *more time* for New Urban Arts.
- 36% of students did not have regrets. They responded with comments such as:
 - Nope! Can't get better than what it is now...A home away from home.
 - I really don't think so because I did lots of stuff while at NUA.
 - I don't think so. I enjoy what we do now.
 - 20% of students felt there were opportunities they wished they had been given, or wished they had taken during the year. They often offered examples in their replies:
 - I wish I had performed at the shows.
 - I always wanted to learn the basics of fashion designing like pattern making and etc... but I learned how to cut and sew and use a sewing machine.
 - I wish I had more time to finish my cardboard camera project and photography project.
 - 40% express a lack of time to do everything they want to at New Urban Arts and comment that their only regret is not coming enough to NUA. This response was unprompted and unexpected. It also received the most explanation from the students:
 - I was definitely offered a wide variety of things to learn, and if I didn't get the opportunity to do any of them, it was because I didn't have enough time. But hopefully I will be able to find more time in the future to explore other types of art.
 - I wish that I had more time to work in more media-I wanted to do some photography and I really wanted to do the mural with JJ but I didn't have enough time because of my schedule.
 - I wish I had gone to Jesse's class more. Days when I was here in the studio and he asked me if I was going to do his class and I said yes but wandered around & began painting is a regret... but now I'm a painter too.

- I wish I were introduced to NUA in my freshman year and not as a junior.
- I just so wish I had more time to fully throw myself into your programs. Sometimes I feel like you have to either be COMPLETELY involved- i.e. there all the time, helping out with stuff etc.- to get anything done or learned. I would love to take photography, painting, drawing, silk screening, fashion.... but i just don't know how to organize my time or relinquish some of my responsibilities and flakiness that comes with being a teenager.

These results indicate that our current student population appears to have numerous demands outside of participating at New Urban Arts. It remains unanswered whether this is typical for the average high school student in Providence.

Students were also asked to describe one highlight from this year and one challenge. Trends among their responses recognize the following as highlights:

- 1) relationships with mentors and artmaking;
 - 2) gallery exhibition events;
 - 3) the overall supportive community at the studio.
- 37% of students commented that exhibitions, event and performances, including the art lock in, youth open mic and gallery openings were a highlight from the year. Below are some of their comments:
 - Reading one of my poems aloud during random acts of poetry this year built up so much confidence in me.
 - One highlight was the student exhibits because I was able to show what I can do to other people.
 - This year was great. I really enjoyed the lock-in and all the shows and open mics and stuff. I can't wait till next year.
 - 29% of students reported that working with their mentors on arts projects was a highlight of the 2005-06 programming year at New Urban Arts.
 - I loved screen printing with Jean! She was awesome in showing me how to do it and she encouraged me to do anything that I wanted to do!
 - One highlight from this year was having a mentor jump on the idea of creating a duct tape tux WITH NO QUESTIONS ASKED.
 - Highlight: the amazing mentors and students.

- The remainder of students noted that the overall supportive environment of New Urban Arts is their highlight of the year, commenting that:
 - A highlight would be just coming here and feeling at ease and welcomed.
 - New Urban Arts is a great place to meet new people and hang out with friends while doing art.
 - One highlight about this year would just be meeting all of the cool people involved in New Urban Arts. I really enjoyed seeing all that NUA had to offer, and really getting into it.
- When identifying challenges during the year, the majority of students recognized again busy schedules, lack of time to come more often to the studio and finishing art work in time for exhibitions. Some of their comments include:
 - A challenge from this year for me was just juggling all kinds of extracurricular activities and NUA.
 - The only thing that got in my way was having time to come by NUA.
 - Challenge: getting everything done on time for all the shows.
 - One student explains further the conflict of time and also speaks on the current studio location: "One challenge would have to be finding the time to get myself into the studio. Balancing curricular, extra-curricular, sports, and NUA was a bit tricky, but that is okay. That is something everyone has to deal with, and is no problem of NUA. I love the location of the studio, and although I understand how some feel there is a lack of space currently, I really think that Westminster Street is perfect. Yay for New Urban Arts."

Alumni Perspective:

New Urban Arts opened doors for me. It also showed me how I can open doors for myself and help others do the same for themselves. As a senior in high school, through the support and encouragement of New Urban Arts, I received a full tuition scholarship to The Rhode Island School of Design.

Now in my junior year in textile design, I am working at New Urban Arts as an administrative assistant. This summer, I am working in collaboration with Guatemalan artisans developing new products using traditional techniques in order to bring a sustainable income into the community. Because of New Urban Arts' influence, I am a smarter designer and look at my surroundings much more thoughtfully than I would otherwise.

I started making art when I was a kid, drawing on the walls with my mother's lipstick and making melted crayon sculptures in the summer sun. During sophomore year in high school, I walked across the street and into this storefront called New Urban Arts. At first, I thought it was a little weird. All of the sudden my "mentors" were college students and adults who were hip and young. My mentoring groups were comprised of kids from different high schools around the city and we soon became close friends. I realized the arts were critically important to the world and it was overwhelmingly under appreciated in my school district.

I wonder where I would be if I did not have New Urban Arts in my life. I am glad I do not have to.

- Priscilla Carrion, Student, 1999-2003
April, 2006

Gallery Attendance

Process: New Urban Arts Gallery held **7 events** during 2005-06 which were free and open to the public. Students, volunteers, staff and students helped to monitor the traffic brought in for gallery events, using a hand held clicker to count each head as they passed through the entrance. The head count allows staff to assess whether promotion, publicity, and scheduling are effective, the need and interest in public events of youth art, and also provides quantitative documentation of the gallery's impact. A gallery feedback box was created by students to collect qualitative evaluation of the event itself and the artwork featured in the exhibition. Total gallery attendance during 2005-06 reached 960 people.

Findings:

December	Artist Mentor Exhibition	115
January	Student Exhibition	225
February	Open Mic Night	98
March	Correspondence	52
March	Kevin Coval Poetry Reading	93
April	Erik Gould Exhibition	86
	Providence Gallery Night	21
	Walk Ins	10
May	End of Year Exhibition	260+
Total		960

Attendance:

The attendance numbers show that the student exhibitions are the biggest draw for audiences, which reflects the organizational history and values in that these events are treated as the "main" gallery events at New Urban Arts. The lowest attendance for an exhibition was the mail art exhibit in March. The Correspondence Exhibition holds the most potential for an increase in audience attendance if more volunteers, partners, donors, students, mentors, supporters and friends within the New Urban Arts community participate in the event. Those that participate are likely to attend the opening and bring friends and family to support their work. This past year, the event took place during a month of unwelcome spring snow, and with many events back to back. New Urban Arts' event calendar began to compete with itself, because people had to make choices about which events to attend since there was 2-3 each month during February and March.

Evaluation Methods:

The **head counter** proved to be an important tool for evaluating the success of a gallery event. A more reliable system is needed to ensure that accurate numbers are collected. Often students and volunteers would get distracted, bored or busy and leave their post. Possibly, board members could serve as on welcoming team that use the head counter.

The **feedback box** requires similar attention. During the first two exhibits, audiences were excited to offer feedback, however as the gallery season progressed, students, staff and mentors asked for commentary less during the opening events. The comments collected do show that audiences enjoy a designated place to offer encouragement and appreciation of the art. Unfortunately, comments directed at specific artists were not always received since there is no current system inside the studio for delivering mail to specific students, and given the drop in nature of the studio, passing notes and messages by word of mouth can be unreliable.

Gallery Feedback:

"Very cool show! I love all the elements of this room, from the art, to the designs, to the furnishings, to the people." – gallery visitor, December 2005

"NUA events are the best! There was a great range of art today, nice variety. I like it when people talk about/show their method of creation. Artist should also display how much things are, if things are for sale." – gallery visitor, December 2005

"Remarkable range of student artwork! Although you see/fear/feel the vibrations of the floors and other unexpected signs of energetic artistic creations, you never get the chance to see the finished works and how they can contrast and mirror each other until now." – artist mentor, January 2006

"I think the program is amazing. There is so much talent and potential in these shining young artists keep up the good work!" - gallery visitor, January 2006

"Wonderfully thoughtful and inventive work. I am impressed by the magnitude of art in this room, although each piece clearly maintains its own distinctive style and expressive identity. Good luck in the future artistic endeavors!"
– gallery visitor, January 2006

"Lovely expression of humanity – clear articulation of skills learned and thoughts and feelings explored. Thank you! Young people are my favorite kind!"
– gallery visitor, January 2006

"All of the art work has its individual spunk and talent, all of the works of arts were wonderful." –gallery visitor, January 2006

"I was psyched to be greeted and approached by so many youth artists. Each spoke with excitement and eloquence about their work. Quiet an inspiring thing!"
-- gallery visitor, January 2006

Artist Mentor Assessment

Process: New Urban Arts offers an ongoing professional development program for artist mentors. In the 3rd month of mentorship, mentors completed a core competency intake survey to establish the specific professional development needs among the current mentors, and also as an opportunity to further articulate the skills necessary to be an artist mentor. In the 5th month of mentorship, a S.W.O.T. analysis was conducted to incite collective thinking about the organization. The allotted time was cut short due to previous activities running over scheduled time. Therefore, the SWOT analysis is incomplete in evaluating the organization overall, but provided useful information and experience despite. A web-based survey was disseminated at the end of the year.

Findings:

Core Competency Intake:

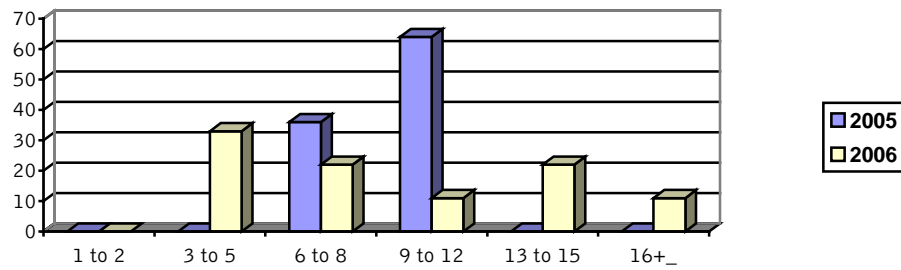
What experience, knowledge and skills do you <i>use</i> at New Urban Arts?	What experience, knowledge and skills do you <i>need</i> ?
Relaxing and having casual conversations.	Organization skills in leading a class. (As opposed to just talking to individual students).
Art skills & techniques.	Drawing students out to teach each other.
Communication Skills.	Getting students to reflect on their work and explain what they learned.
Explaining an idea well and clearly.	Leadership.
Instinct.	Planning/direction.
Delegation.	How to get materials donated.
How to fix stuff.	I need projects that can engage all levels of skill.
Technical practice: - how to cut matte board, to use an exacto knife, to make a wire drawing, to balance lights and darks	Ways to communicate skills to peers without sounding like I know everything.
Time management/ planning	To teach people while respecting them and making them feel okay... without being nervous about my own ability.
Patience and slowing down	To be able to communicate and connect with difficult students or students with social challenges.
Experience in studio art	
Experience with art materials.	
Love for conversation.	

S.W.O.T. Analysis:

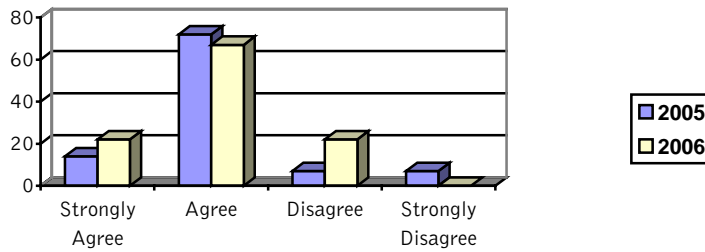
<p>Strengths</p> <ul style="list-style-type: none"> Documentation Willingness of students and mentors Time, effort and energy dedicated to NUA Collaboration, students inspiring and mentoring each other Free flowing environment Mentors sharing students Welcoming environment Free programs for youth Close to high schools Drop in program structure Close to Kennedy Plaza Continuity of Space Exhibition attendance by students, parents and supporters Supporting Artist Mentors Exhibit held later, so more work to show 	<p>Weaknesses</p> <ul style="list-style-type: none"> College Visions not accessible to all youth, not well known to all youth and mentors Gender inequality: higher ratio of girls, but boys demand more attention Work not finished by installation night, need stricter deadlines so installation process is less crazy and last minute (plan ahead) No ink jet printer No snacks offered during workshops NUA not well known outside West End neighborhood Exhibits held during AM finals and Student midterms Artist mentors not paid for their time
<p>Opportunities</p> <ul style="list-style-type: none"> Collaboration across mediums Make art at Kennedy Plaza - Art of the street - Chalk art – Car wrap van Interns Reflect more in workshops Scholarship Fund Chapbook of artist statement, disconnected from artwork available in studio to inspire new ideas DCYF incentive for youth who need community service hours Signage more visible Partner more Convene with other arts educators more – ex: Jean’s friend at City Arts Donations – wish list – recycling center - dollar store Training to work with more at risk youth – this is a different role than “artist mentor” 	<p>Threats</p> <ul style="list-style-type: none"> Losing home Gentrification Students worried about college Who comes here? Reputation for serving “good kids.”

The following results are from the end of year online survey:

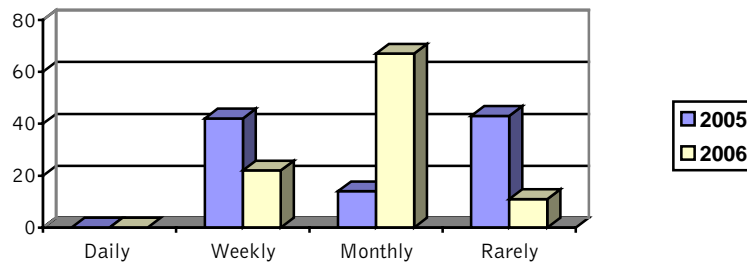
During the school year, how many total students have you mentored?



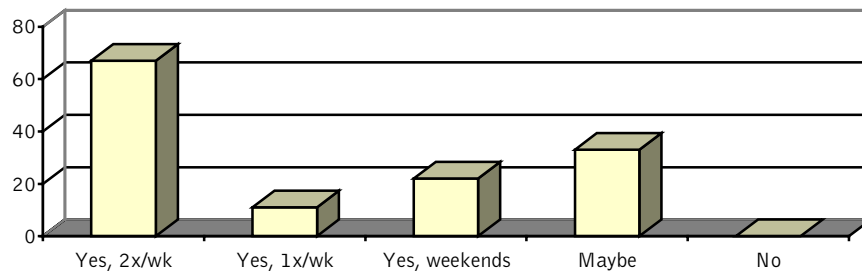
I wish my students attended my mentoring sessions more consistently.



How frequently do you call your students?



Are you interested in returning as an artist mentor next year?



What are some highlights from this past year?

The majority of mentors commented on the studio community, relationships with students, special events and artmaking itself as highlights from the year. Below are some examples of their comments:

- Students motivated to blend media and cross media boundaries
- Persuading students to try new techniques, then watching them make them their own and use them for new projects that I would never have thought of....
- Seeing students build their identities based on the art they were making, use their art & art practice to define themselves...
- Guiding people through projects they thought they couldn't do, and watching them make things they never expected to make...

What do you like about artist mentor trainings?

In determining the benefit of artist mentor meetings, mentors responded that they enjoy the se forums for information exchange, coming together, raising concerns and sharing advice.

- I got a lot from the sticky tag game, thinking about why students come here and why other mentors come here.
- I also got a lot out of some of the exercises like writing life timelines and talking about them with each other, and the post-it exercise where we had to write down reasons why students, parents, mentors, etc. come to New Urban Arts or come to our exhibitions. Also the one where we wrote definitions of different words on pieces of paper on the floor.... mostly because of the conversations that came out of them!
- Liked to get updates on other students and general studio happenings.

What do you recommend for improving professional development at NUA?

Mentors repeated three common themes when asked to suggest improvements and opportunities for professional development at New Urban Arts.

(a) New location

(b) Food

(c) Specific topic requests: active listening, consensus decision-making, mediation and conflict resolution, grant writing, diversity and cultural competency, technical/logistical training (using the darkroom, screen printing, using the sewing machine, using Adobe programs, etc).

What suggestions do you have for the future?

Again, three common themes emerged among mentors' recommendations:

- a) System needed for supply inventory restocking and for avoiding supply loss, which interrupts daily programming.
- b) Space issues including need for more chairs, computers and art storage.
- c) Branching to external art communities (fieldtrips to museums and art studios and hosting events outside the studio are cited as examples)

Reflective Documentation

To facilitate reflective and reciprocal learning in our studio, students and artist mentors regularly reflect on their creative practice through the methods described below. These efforts make learning visible, valuing the process itself rather than only featuring the product created as a result of arts learning. Documenting what we do through personal reflection also deepens the learning experience itself, as students are visually identified as agents of their own learning. For examples from these reflective documentation methods, see the Appendix G. For photo and video documentation, visit www.newurbanarts.org and click on "Photos and Blogs."

a) Creative Practice Registration Form

As students enroll into our free after school programs throughout the year, they complete "My Creative Practice" form in the registration packet. In this form, they are asked open-ended questions to enable them to think about their personal creative practice.

b) Artist Statement Wall Text

During the mid-year and final exhibitions, each participant is reflects on his or her artmaking process again. These wall texts are displayed next to their art work in our gallery, with a sample then posted on an online blog for community feedback.

c) Exhibition

Participants exhibit in New Urban Arts gallery at least twice a year while artist mentors exhibit once a year. Staff documents visual and written artwork through digital photographs. This artwork is catalogued and used for publications, year-to-year documentation, and presentations. In exhibition, participants can see the growth of their work over a year and reflect on their progress.

d) Senior Showcase

Seniors are spotlighted in a Senior Showcase exhibited during the Annual Campaign. A series of the artwork is displayed along with an artist biography in which they describe what role art has played in their lives and how New Urban Arts has impacted them. The senior statements reflect New Urban Arts mission of empowering young people to develop a creative practice they can sustain throughout their lives.

Recommendations for 2006-07 Programming Year:

GOAL #1 MORE EFFECTIVELY ENGAGE NEW STUDENTS

New students were more likely to have lower levels of participation during the past year. Also, 58 students registered but never became engaged with our programs at any level. In order to retain initial interest in our programs and improve participation for new students, we will:

Objective 1:

REVIEW INTAKE PROCESS

Rationale: Accessing the studio can seem daunting for new students. In interviews with alumni, most remember their first impression of New Urban Arts as a "weird" place. Students are often not accustomed to environments that promote inclusion and self-directed learning. They need support and structure as they become more familiar with the studio's flexible, student driven, drop-in arts programs. Currently, new students must complete a registration packet, yet they are not regularly informed about the range of opportunities available at the studio after their initial visit.

- o Distribute fliers during orientation week and throughout the year, which announce an updated mentor and event schedule, to encourage awareness of opportunities within the studio.
- o Post a large-size monthly calendar in the studio to keep students informed about upcoming deadlines, opportunities, and workshops.
- o Email students updated calendars of what's happening in the studio weekly.
- o Systemize a phone call system to ensure that mentors make regular phone calls to students, and staff calls new students.
- o Encourage new students to sign up to work with one mentor to start, rather than fill up their schedule with their interests as is a common practice for new students. Data shows that students who are intentionally working with one mentor maintain a consistent Level 3 attendance rate. As students are here for more than one year, then they should be encouraged to work with multiple artist mentors to explore many art mediums.

Objective 2:

PARENT INVOLVEMENT

Rationale: Based on increased parent engagement this past year (which includes increased attendance at gallery exhibitions), the letter mailed home to parents when students register has been successful. In surveying students about their participation, many mentioned that their parents did not approve of "spending all

their time making art.” Surprisingly, in a few instances, parents used New Urban Arts as punishment when necessary by not allowing the children to attend. (One student said that a parent thought that she was having too much fun here.) We need to continue to build relationships with parents as allies and advocates so they value the significance of their child’s involvement in our programming.

- The parents of the 58 students who registered for our programs after October 2006 were never sent home the parent letter, introducing them to New Urban Arts. This needs to be sent home to every parent as students register.
- Make a phone call home to parents to follow up on the letter, emphasizing opportunities for our students such as performance and exhibition opportunities, mentorship, and college access support through College Visions.
- Send parents personalized invitations to gallery events, as well as other regular communications, so that they feel more a part of New Urban Arts’ programs.

Objective 3:

OFFER OPPORTUNITIES THAT REQUIRE LESS TIME COMMITMENT

Rationale: We learned this year that events promote more frequent attendance. The months that we had events, students participated at higher levels. This makes sense since students were often coordinating and preparing the events. Students also reported in their surveys that events were some of the most memorable moments during the program and they found it a challenge to make enough time for New Urban Arts.

Although our drop in program structure does not mandate attendance rates, the mentor relationships do inspire students to participate often. But, many students reported in the end of year survey that they feel they need to come to the studio all the time or never. To redirect this sentiment, we need to coordinate more events and workshops, which imply a short-term nature. This will engage students who otherwise can’t participate frequently, and allow them to participate when they have fewer participation barriers.

- Hold student centered events, other than the Jan and May exhibitions, such as movie nights.
- Run special programs during Winter and Spring breaks such as an edible art contest, fieldtrips to Mass Moca, art studios, galleries, and also facilitate workshops once a month on how to document work in slide and digital format, to talk critically about work and receive feedback, and how to market yourself as an artist or designer.

Objective 4:

RECRUIT STUDENTS WHO ARE NOT HEAVILY INVOLVED IN OTHER EXTRACURRICULAR PROGRAMS

Rationale: We learned this year that other extracurricular commitments were the greatest obstacle to participation. By developing a more proactive recruitment strategy, rather than solely letting students find us through word of mouth, we can recruit students who might not be participating in extracurricular opportunities. We also want to more proactively engage Central High School students who may not be involved in extracurricular activities. Recruitment requires more staff resources, so we must review staff, volunteer and student roles and responsibilities to make this possible.

- Train, support and pay current participants to target and recruit students from Central High School through classroom presentations and lunchroom information tables.
- Further establish relationships with social workers and foster homes to make our programs accessible to kids who may not be regularly participating in other programs.

GOAL #2 STRENGTHEN THE ARTIST MENTOR EXPERIENCE

Objective 1:

IMPROVE PROFESSIONAL DEVELOPMENT PROGRAM

Rationale: As the pool of Artist Mentors shifts and diversifies, from predominantly college students to including emerging and experienced artists, the professional development program needs to be adjusted to meet their needs. Greater professional development should also lead to more meaningful opportunities while students are here.

- Change meeting schedule from weekly to monthly sessions.
- Formally promote resource exchange and create new opportunities for mentors to support one another's creative practice. The variety of arts experiences of the mentors are of a great resource to each other.
- Develop consistent meeting structure, which includes both a format for resource exchange and open dialogue, as well as formalized topic specific trainings.
- To meet the diverse needs of artist mentors, a competency skills intake will be completed at orientation; to ensure that topic specific trainings directly correspond to professional development needs identified each year.

Objective 2:

SYSTEMIZE SUPPLY INVENTORY AND STORAGE

Rationale: Sharing studio space and supplies can be difficult to manage and is most difficult on our volunteer artist mentors. Although recent developments have improved supply storage, artist mentors still cite supplies as a significant obstacle in offering workshops. Too often, projects are postponed and interrupted due to lost or lack of supplies. Mentors have begun to donate their own materials to avoid this problem.

- Create an inventory of supplies that is updated twice monthly to report supply needs and restock supplies twice a month.
- Create a formal system for ordering and reimbursement.

Benchmarks for 2006-07:

- ❖ Total registered students increase from 148 to 165.
- ❖ Number of active students increases from 86 to 100.
- ❖ Rate of returning students increases from 31% to 35%.
- ❖ Level 3 or more participation levels increases from 37% to 60%.
- ❖ Decrease the rate new students participate at Level 1 or 2 from 70% to 40%.
- ❖ Host 3-5 exhibitions or events in alternative spaces.
- ❖ Host 6-8 events free and open to the public.
- ❖ Total gallery attendance increases from 950 to 1200 people.
- ❖ Receive 4-5 mentions in local press.

Student Body Demographics and Other Defining Characteristics

	2004-05	%	2005-06	%
TOTAL	107		86	

SCHOOL

ALP	0	0%	1	1%
Birch	0	0%	0	0%
Central	24	22%	9	10%
Classical	54	50%	41	48%
Feinstein	0	0%	0	0%
Hanley	1	1%	3	3%
Harrison Street	0	0%	1	1%
Health/Science	0	0%	1	1%
Hope Art	2	2%	1	1%
Hope	2	2%	0	0%
Hope Lead.	0	0%	0	0%
Hope Tech	0	0%	0	0%
Mount Pleasant	3	3%	4	5%
Textron	7	7%	12	14%
The Met	3	3%	1	1%
Other	11	10%	12	14%
Middle School	0	0%	0	0%
Unavailable	0	0%	0	0%
Not Attending	0	0%	0	0%
Total	107	100%	86	100%

AGE

14	18	17%	4	5%
15	37	35%	12	14%
16	22	21%	31	36%
17	20	19%	21	24%
18	10	9%	18	21%
Total	107	100%	86	100%

GENDER

Male	40	37%	29	34%
Female	67	63%	56	65%
Transgender	0	0%	1	1%
Total	107	100%	86	100%

SEXUAL ORIENTATION

Bisexual	1	1%	2	2%
Gay	3	3%	0	0%
Heterosexual	90	84%	64	74%
Unavailable	13	12%	20	23%
Total	107	100%	86	100%

Appendix A

ETHNICITY

African	4	4%
African American	4	4%
Asian	15	14%
Asian American	0	0%
Cape Verdean	3	3%
Caribbean	6	6%
Caucasian	20	19%
Hispanic/Latino	41	38%
Native American	1	1%
Portugese	0	0%
Multi-Racial	9	8%
Other	4	4%
Unavailable	0	0%
Total	107	100%

	5	6%
	6	7%
	3	3%
	0	0%
	1	1%
	2	2%
	19	22%
	31	36%
	0	0%
	1	1%
	8	9%
	4	5%
	6	7%
Total	86	100%

SOCIO-ECONOMICS

Free/Reduced	61	57%
N / A	46	43%
Unavailable	0	0%
Total	107	100%

	65	76%
	21	24%
	0	0%
Total	86	100%

NEW/RETURNING STUDENTS

First Year	79	74%
Second Year	15	14%
Third Year	6	6%
Fourth Year	7	7%
Total	107	100%

	56	65%
	14	16%
	12	14%
	4	5%
Total	86	100%

ZIP CODES

02901	0	0%
02902	0	0%
02903	3	3%
02904	4	4%
02905	7	7%
02906	13	12%
02907	22	21%
02908	23	21%
02909	31	29%
02912	0	0%
02918	0	0%
02940	0	0%
Other	4	4%
Total	107	100%

	0	0%
	0	0%
	1	1%
	6	7%
	6	7%
	14	16%
	12	14%
	14	16%
	26	30%
	0	0%
	0	0%
	0	0%
	7	8%
Total	86	100%

Appendix B

Yearly Retention Rate Analysis	2003-04	2004-05	2005-06
Total # of students:	103	108	86
Total # of students from previous year who graduated:	Unavail.	13	9
Total # of students from previous year who moved:	Unavail.	8	2
Total # of students who returned for 2nd, 3rd, or 4th year:	Unavail.	26	30
Total # of new participants:	Unavail.	69	56
Retention Rate:	Unavail.	32%	31%

Year End Participation Results 2005-06

Appendix C

Levels of Participation	1	%	2	%	3	%	4	%	5	%	Total	%
Total Student Body	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%
By School												
ALP	1	100%	0	0%	0	0%	0	0%	0	0%	1	1%
Birch	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Central	4	44%	3	33%	1	11%	1	11%	0	0%	9	10%
Classical	9	22%	14	34%	11	27%	4	10%	3	7%	41	48%
Feinstein	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Hanley	2	67%	0	0%	1	33%	0	0%	0	0%	3	3%
Harrison Street	0	0%	1	100%	0	0%	0	0%	0	0%	1	1%
Health/Science	1	100%	0	0%	0	0%	0	0%	0	0%	1	1%
Hope Art	1	100%	0	0%	0	0%	0	0%	0	0%	1	1%
Hope	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Hope Lead.	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Hope Tech	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Mount Pleasant	1	25%	1	25%	2	50%	0	0%	0	0%	4	5%
Textron	1	8%	3	25%	2	17%	5	42%	1	8%	12	14%
The Met	0	0%	1	100%	0	0%	0	0%	0	0%	1	1%
Other	3	25%	8	67%	1	8%	0	0%	0	0%	12	14%
Middle School	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Unavailable	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Not Attending	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Total	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%
By Age Group												
14	0	0%	4	80%	0	0%	1	20%	0	0%	5	6%
15	4	36%	3	27%	2	18%	1	9%	1	9%	11	13%
16	9	30%	9	30%	8	27%	1	3%	3	10%	30	35%
17	6	27%	9	41%	3	14%	4	18%	0	0%	22	26%
18	3	17%	7	39%	5	28%	3	17%	0	0%	18	21%
Total	22	26%	32	37%	18	21%	10	12%	4	5%	86	100%
By Gender												
Male	9	31%	9	31%	7	24%	3	10%	1	3%	29	34%
Female	13	23%	22	39%	11	20%	7	13%	3	5%	56	65%
Transgender	1	100%	0	0%	0	0%	0	0%	0	0%	1	1%
Total	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

The "#####" symbol connotes that there were not any students that fit this category.

Year End Participation Results 2005-06

Year: 2005-06

Page 2

Levels of Participation	1	%	2	%	3	%	4	%	5	%	Total	%
Total Student Body	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

By Sexual Orientation

Bisexual	1	50%	1	50%	0	0%	0	0%	0	0%	2	2%
Gay	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Heterosexual	16	25%	20	31%	14	22%	10	16%	4	6%	64	74%
Unavailable	6	30%	10	50%	4	20%	0	0%	0	0%	20	23%
Total	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

By Ethnicity

African	1	20%	2	40%	1	20%	1	20%	0	0%	5	6%
African American	1	17%	3	50%	1	17%	1	17%	0	0%	6	7%
Asian	1	33%	1	33%	0	0%	1	33%	0	0%	3	3%
Asian American	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Cape Verdean	0	0%	1	100%	0	0%	0	0%	0	0%	1	1%
Caribbean	1	50%	1	50%	0	0%	0	0%	0	0%	2	2%
Caucasian	5	26%	7	37%	5	26%	1	5%	1	5%	19	22%
Hispanic/Latino	9	29%	7	23%	9	29%	4	13%	2	6%	31	36%
Native American	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Portugese	0	0%	0	0%	1	#####	0	0%	0	0%	1	1%
Multi-Racial	1	13%	4	50%	0	0%	2	25%	1	13%	8	9%
Other	1	25%	2	50%	1	25%	0	0%	0	0%	4	5%
Unavailable	3	50%	3	50%	0	0%	0	0%	0	0%	6	7%
Total	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

By Free/Reduced Lunch Eligibility

Free/Reduced	18	28%	21	32%	14	22%	8	12%	4	6%	65	76%
N / A	5	24%	10	48%	4	19%	2	10%	0	0%	21	24%
Unavailable	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Total	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

By Years of Participation

First Year	21	38%	21	38%	11	20%	3	5%	0	0%	56	65%
Second Year	1	7%	3	21%	5	36%	4	29%	1	7%	14	16%
Third Year	0	0%	4	33%	2	17%	3	25%	3	25%	12	14%
Fourth Year	1	25%	3	75%	0	0%	0	0%	0	0%	4	5%
Total	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

The "#####" symbol connotes that there were not any students that fit this category.

Year End Participation Results 2005-06

Year: 2005-06

Page 3

Levels of Participation	1	%	2	%	3	%	4	%	5	%	Total	%
Total Student Body	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

By Zip Code

02901	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
02902	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
02903	0	0%	1	100%	0	0%	0	0%	0	0%	1	1%
02904	0	0%	3	50%	1	17%	2	33%	0	0%	6	7%
02905	3	50%	2	33%	1	17%	0	0%	0	0%	6	7%
02906	3	21%	6	43%	5	36%	0	0%	0	0%	14	16%
02907	3	25%	5	42%	1	8%	2	17%	1	8%	12	14%
02908	3	21%	4	29%	4	29%	2	14%	1	7%	14	16%
02909	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
02912	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
02918	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
02940	0	#####	0	#####	0	#####	0	#####	0	#####	0	0%
Other	11	33%	10	30%	6	18%	4	12%	2	6%	33	38%
Total	23	27%	31	36%	18	21%	10	12%	4	5%	86	100%

The "#####" symbol connotes that there were not any students that fit this category.

Comparison of Survey Sample to the Student Body

Participated %

Surveyed %

SCHOOL

ALP	1	1%
Birch	0	0%
Central	9	10%
Classical	41	48%
Feinstein	0	0%
Hanley	3	3%
Harrison Street	1	1%
Health/Science	1	1%
Hope Art	1	1%
Hope	0	0%
Hope Lead.	0	0%
Hope Tech	0	0%
Mount Pleasant	4	5%
Textron	12	14%
The Met	1	1%
Other	12	14%
Middle School	0	0%
Unavailable	0	0%
Not Attending	0	0%
Total	86	100%

	0	0%
	0	0%
	3	8%
	21	55%
	0	0%
	1	3%
	0	0%
	0	0%
	0	0%
	0	0%
	0	0%
	0	0%
	1	3%
	7	18%
	1	3%
	4	11%
	0	0%
	0	0%
	0	0%
Total	38	100%

AGE

14	4	5%
15	12	14%
16	31	36%
17	21	24%
18	18	21%
Total	86	100%

	1	3%
	4	11%
	13	34%
	10	26%
	10	26%
Total	38	100%

GENDER

Male	29	34%
Female	56	65%
Transgender	1	1%
Total	86	100%

	11	29%
	26	68%
	1	3%
Total	38	100%

SEXUAL ORIENTATION

Bisexual	2	2%
Gay	0	0%
Heterosexual	64	74%
Unavailable	20	23%
Total	86	100%

	2	5%
	0	0%
	29	76%
	7	18%
Total	38	100%

Comparison of Survey Sample to the Student Body

	Participated	%	Surveyed	%
ETHNICITY				
African	5	6%	3	8%
African American	6	7%	1	3%
Asian	3	3%	2	5%
Asian American	0	0%	1	3%
Cape Verdean	1	1%	0	0%
Caribbean	2	2%	0	0%
Caucasian	19	22%	9	24%
Hispanic/Latino	31	36%	15	39%
Native American	0	0%	0	0%
Portugese	1	1%	0	0%
Multi-Racial	8	9%	5	13%
Other	4	5%	2	5%
Unavailable	6	7%	0	0%
Total	86	100%	38	100%
SOCIO-ECONOMICS				
Free/Reduced	65	76%	30	79%
N / A	21	24%	8	21%
Unavailable	0	0%	0	0%
Total	86	100%	38	100%
NEW/RETURNING STUDENTS				
First Year	56	65%	17	45%
Second Year	14	16%	10	26%
Third Year	12	14%	10	26%
Fourth Year	4	5%	1	3%
Total	86	100%	38	100%
ZIP CODES				
02901	0	0%	0	0%
02902	0	0%	0	0%
02903	1	1%	0	0%
02904	6	7%	4	11%
02905	6	7%	1	3%
02906	14	16%	7	18%
02907	12	14%	5	13%
02908	14	16%	7	18%
02909	26	30%	11	29%
02912	0	0%	0	0%
02918	0	0%	0	0%
02940	0	0%	0	0%
Other	7	8%	3	8%
Total	86	100%	38	100%

Analysis of students' responses to 3 survey questions by level of participation

"I have developed greater confidence through my participation during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
	Agree	%	Agree	%	Disagree	%	Disagree	%	
1	1	50%	1	50%	0	0%	0	0%	2
2	4	33%	8	67%	0	0%	0	0%	12
3	4	36%	7	64%	0	0%	0	0%	11
4	4	40%	5	50%	1	10%	0	0%	10
5	2	67%	0	0%	0	0%	1	33%	3
Totals	15	39%	21	55%	1	3%	1	3%	38

"I have improved as an artist through my participation during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
	Agree	%	Agree	%	Disagree	%	Disagree	%	
1	0	0%	2	100%	0	0%	0	0%	2
2	8	67%	4	33%	0	0%	0	0%	12
3	5	45%	5	45%	1	9%	0	0%	11
4	5	50%	5	50%	0	0%	0	0%	10
5	0	0%	3	100%	0	0%	0	0%	3
Totals	18	47%	19	50%	1	3%	0	0%	38

"I have built strong, trusting relationships with my peers and artist mentors during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
	Agree	%	Agree	%	Disagree	%	Disagree	%	
1	1	50%	1	50%	0	0%	0	0%	2
2	3	25%	8	67%	1	8%	0	0%	12
3	6	55%	5	45%	0	0%	0	0%	11
4	3	30%	7	70%	0	0%	0	0%	10
5	3	100%	0	0%	0	0%	0	0%	3
Totals	16	42%	21	55%	1	3%	0	0%	38

Analysis of students' responses to 3 survey questions by level of participation

"I have developed greater confidence through my participation during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
	Agree	%	Agree	%	Disagree	%	Disagree	%	
1	1	50%	1	50%	0	0%	0	0%	2
2	4	33%	8	67%	0	0%	0	0%	12
3	4	36%	7	64%	0	0%	0	0%	11
4	4	40%	5	50%	1	10%	0	0%	10
5	2	67%	0	0%	0	0%	1	33%	3
Totals	15	39%	21	55%	1	3%	1	3%	38

"I have improved as an artist through my participation during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
	Agree	%	Agree	%	Disagree	%	Disagree	%	
1	0	0%	2	100%	0	0%	0	0%	2
2	8	67%	4	33%	0	0%	0	0%	12
3	5	45%	5	45%	1	9%	0	0%	11
4	5	50%	5	50%	0	0%	0	0%	10
5	0	0%	3	100%	0	0%	0	0%	3
Totals	18	47%	19	50%	1	3%	0	0%	38

"I have built strong, trusting relationships with my peers and artist mentors during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
	Agree	%	Agree	%	Disagree	%	Disagree	%	
1	1	50%	1	50%	0	0%	0	0%	2
2	3	25%	8	67%	1	8%	0	0%	12
3	6	55%	5	45%	0	0%	0	0%	11
4	3	30%	7	70%	0	0%	0	0%	10
5	3	100%	0	0%	0	0%	0	0%	3
Totals	16	42%	21	55%	1	3%	0	0%	38

Analysis of students' responses to 3 questions by # of years at New Urban Arts

"I have developed greater confidence through my participation during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
First	7	35%	13	65%	0	0%	0	0%	20
Second	3	50%	1	17%	1	17%	1	17%	6
Third	4	36%	7	64%	0	0%	0	0%	11
Fourth	1	100%	0	0%	0	0%	0	0%	1
Totals	15	39%	21	55%	1	3%	1	3%	38

"I have improved as an artist through my participation during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
First	10	50%	10	50%	0	0%	0	0%	20
Second	4	67%	1	17%	1	17%	0	0%	6
Third	3	27%	8	73%	0	0%	0	0%	11
Fourth	1	100%	0	0%	0	0%	0	0%	1
Totals	18	47%	19	50%	1	3%	0	0%	38

"I have built strong, trusting relationships with my peers and artist mentors during the past year."

Participation Level	Strongly Agree		Agree		Disagree		Strongly Disagree		Total
First	6	30%	14	70%	0	0%	0	0%	20
Second	3	50%	2	33%	1	17%	0	0%	6
Third	6	55%	5	45%	0	0%	0	0%	11
Fourth	1	100%	0	0%	0	0%	0	0%	1
Totals	16	42%	21	55%	1	3%	0	0%	38

REFLECTIVE DOCUMENTATION:

a) Creative Practice Form

Below is a selection of student answer to a sample of the questions asked on the creative practice registration form:

When other people look at your artwork, what do you want them to see?

- I want them to relate.
- My evil, loveable, insane, weird soul of mine.
- I want them to see the world from a whole different perspective. I want them to think about diversity.
- When people see my art I want them to see the mystery of it. I want my art to make them think.
- I want others to see all the things that happen around them, things that they've never noticed.

How has your work changed since you started creating? Why do you think it has changed this way?

- I am maturing artistically. Not as chaotic as I used to be.
- My art grows with me.
- When I started I would just copy from books, now I make it my own.

How has your view of the world changed since you have been creating?

- I see the world as bigger now, and more complicated.
- I have learned to appreciate nature more.
- My art makes me think about my future. It makes me think how I want to become my own version of success. I see people doing their own art thing and they're really happy. My art reflects how I can't wait to get ahead into my future, but I do want to take things slow and deal with now.

By the end of the year, what do you want to learn?

- I want to be able to see art in different views and learn how to get out all this energy of creativity.
- I want to make my art understandable.
- I want to learn how to become better attached to my feelings so I could better portray them into my artwork.

b) Artist Statement Wall Text

The following are artist statements written by students, which accompany art exhibited in the gallery:

When you look into the mirror what do you see? I see a reflection. These objects represent human beings. When we look into the mirror we see the reflection of ourselves. Looking deep into the soul, you see the image that has been created in you. Who you are lies in the depth of your soul. The light capture the beautiful part of us and allow us to appreciate our own image. - Titilayo Adedeji Campbell

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Sometimes when I draw I dream about flowers and things I cannot see. When I'm bored or when I'm angry my pencil seems to move faster because I have more ideas. Sometimes when I'm thinking of someone, I draw how they look to me as if they're present. Depending on how I feel, I may even glorify it. This is a series of drawings I've made in the past 6 months. They were born from emotions and feelings that were locked up inside of my head. Enjoy.

Sincerely,
Gina Elaine Maycock

These photographs depict my family having dinner. If you look deeper into these photos I hope to give you the sense of my family and their importance to me. Sometimes in life your family is all you have and many people take something as simple as dinnertime for granted. So look through my eyes and see the significance of dinnertime. - Mary Adewusi

10 Things I would not tell a stranger was different for me. Usually I would write things non-related to me. It still would be somewhat about me, but not actual facts directly related to me. I especially write random things I think to myself. I had to actually spend a long time thinking when I first got this prompt, because I didn't have anything in mind. But the more I thought about it, it was easy. But it was fun, to come up with random things like these. If anything, I recommend you to try it. Now that I realize it, if it's things I wouldn't tell a stranger, there's no point to it cause I'm actually telling it to a total stranger here. How ironic... huh

- Rosa Cantor

I wrote these poems in my notebook, then transferred them into my book of poetry. It was kind of difficult to do these, when you're putting words on paper I don't know what to say. It is a work of art. I would like to thank Erica for introducing me to writing.

- Joshua Deans

The first hand represents shutting out the world and keeping your emotions to yourself. The 2nd and 3rd represent a person opening up to the world and people. The last hand represents a vulnerable person who has become dependent on other people. Kedrin helped me by having me draw his hand and giving me tips.

- Luz Rivera

Photography has found its way, clicks, chemicals and all into my heart. It has always been an interest of mine but never one that I understood. I always felt that I was tagging along and leeching off those who knew what they were doing. Now I have found a way to express myself on a negative and in the dark in such a manner that my emotions themselves can leap off the photo paper and into another's mind. I look for beauty in abnormal places and find subjects that are seen everyday. I try to portray these subjects in the utmost honesty. I may only be a beginner dabbling in dark room adventures but photography is something I am serious about. I plan to incorporate it into my future whether it remains a hobby or becomes something more while I am in college. - Leah Eldeman-Brier

I wanted to show the true school environment so I photographed students in normal home or school environments. Then I related poems I had written to the photographs. I send thanks for my inspiration to family, friends and Sarah for encouraging me to go on, and other thanks to the people who helped in the photograph, the Lincoln girls from the Lincoln All Girls School.

- Madelin Ortiz

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These things inspired me –

Area 51, UFO's, Mountains, Alien abductions, Maps, Technology, Transportation, Travel, Vacation, Google, Cell phones.

- Alex Baker

My art just comes to me. I draw the streets because I live in an urban area and it's what I see every day. Shout-outs to Sarah, Tim, and New Urban Arts.

- Melvin Figueroa

Something that inspired me were lines. “— — — — —” these kind of lines. I wanted to capture a perspective. Also it was my first time using a pinhole camera. Shoutouts to me! Also one to Jesse Banks III. Sarah, and people at NUA. Forreal! I thank you guys. For my long absence I still can't believe y'all still remember my name. - Sidney Son

The faces people make and the ideas they convey...

The way streets become people and grow to be friends and family... I want my art to show this, the details in black and white. Shout-outs: To Jesse for whatever he did (which is a lot). Hannah for our photography adventures. Polly for posing. My family for keeping me alive.

- Leah Edelman-Brier

I wanted to do this project a long time ago. I find it amazing that you can take a picture with a box, because you don't need a film in order to produce a picture and it's not your average camera that takes less than a minute to take. Shout-outs to: Simon Moore, Sarah, Randell, Sergio, Titi, Mary, Stephanie, Adrian, and Jesse.

- Luz Rivera

Thanks to Kedrin (artist mentor), I learned a trick doing this portrait. By drawing upside down you draw what you see, rather than drawing what you think an eye looks like.

- Dania Sanchez

c) Senior Showase

Below are the artist biographies written by seniors:

I started writing when I was 10 maybe. I showed it to my friends and they never discouraged me. I basically write everyday now. Only I don't often perform my poetry. My first time doing a spoken word performance was at NUA. New Urban Arts is a place where I can express myself, chill and relax. A place to come to when the day is done. I will most definitely keep writing after I graduate. I plan to get my poems published. I'm going to school to become a doctor. Being a poet is just a part of me that I can't let die.

- Titilayo Adedeji-Campbell, Graduating Senior

A person's ability to express themselves, visually or verbally (or however else), is part of what separates humans from the rest of the animal kingdom. Well, along with different forms of government, opposable thumbs, and a phonetic alphabet. But I digress, what I mean to say is that expression is necessary in life. Expression is needed in life in order to keep it from being mundane and routine and just plain and common in general with no excitement or creative outlet. Expression is about finding your voice and letting it be heard. It's about not fitting a mold. I started drawing on the walls of my home at a young age. The walls became paper. The paper led to just about anything. Now I draw a few times, daily. New Urban Arts helps

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me get better at what I love to do. It's the one thing I do without any complaints. *Ruling the world, son!* (open for interpretation)

- Aneudy Alba, Graduating Senior

I started writing when my days were darker and my mind was colder. My counselor actually forced me into writing and I've been writing since then. I still write mostly stuff that is dark. Or so I am told. I don't know yet what's next after I graduate. But I will definitely continue to write. New Urban Arts is the first place I got published. - Enrique Cantor, Graduating Senior

I started drawing cartoons when I was 11. I liked watching cartoons so I started drawing them. One of my favorite characters to draw was women from the X-Men series. Now, I draw daily. I see things like a puzzle and figure out how to draw them by breaking them down into pieces. I keep drawing, knowing that my skills will expand in time to prepare me for a career based on art and design. New Urban Arts has put me on the right road, going the way I want to go.

- Dennes Garcia, Graduating Senior

I've been writing in a diary since forever, maybe 4th or 5th grade. In 9th grade, I started making maps to incorporate my writing into more visual, conceptual pieces. I write in my diary everyday. I never throw my stuff away, even if I think it's crap. I wrote about things that happen in my life. Instead of fighting someone when I'm mad, I use my anger in my writing. My debate skills help me think fast and write faster. Since it's writing, it becomes a record that I can go back to later on. I want to keep writing after I graduate. I'm majoring in psychology because I want to go into counseling. I want to publish a book someday about my experiences. There was no writing club at my school so I came to New Urban Arts. I never shared my writing before I came to the studio. Now I'm more confident in my poetry. - Randell Dauda, Graduating Senior

I remember being first introduced to the world of art way back in elementary school at City Arts. I remember learning dimensions, drawing interiors, and water coloring. That was when I also had my first art gallery show; my mother coming and taking pictures of me standing by my artwork that was displayed on the wall. I still paint, but not as much as I use to back then. I try to expose myself to all types of mediums of art: collages, drawing, painting, sewing, knitting, poetry, everything. I have been specifically focusing on photography for the past two years. When I first started art back in the day, I looked at it as my little hobby; the little thing that I could do well in. Now that I am doing art it has become my refuge to escape in and get lost in if I wanted to. I will always want art in my life. It may sound corny but art is my life. As I go through college and into "adulthood" I will make sure that photography will continue to be a major factor in my life, maybe even a career. I can even see myself maybe taking a shoot at the movie industry, screenplay writing, or even a director of photography. That would be cool! Without the help of New Urban Arts, there would have been no rekindling of the artistic fire for me. I have been so fortunate to be apart of New Urban Arts. It has become my home away from home. I have met so many people that, I am sure, will continue being my friends in the years to come. NUA has been the place in which I have grown creatively and as a person.

- Adrienne Adeyemi, Graduating Senior

When I was 5 or 6 years old, at my aunt's old boyfriend's house, I would draw robots when he would draw wizards and weapons. Then I started to draw on my walls, doodles of stick figure

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robots blowing up the world. When I was about 7 or 8, I found a bunch of junk outside of the basement. I began to use this stuff to invent things, like a fan made out of plastic knives. Freshman year is when I actually started drawing a lot. I would draw random things-- maybe a flying turtle eating eggs with rocket packs on his back or a giant mayonnaise jar attacking me. High school was less fun than middle school, so I spent my time drawing more. I still make stuff out of random junk lying around the house or in other people's trash, like boxes from radio parts, necklaces from can tops, and flowers from broken light bulbs. Now I make shirts out of my little characters using stencils and bleach. At New Urban Arts I learned to silk screen, and also to open up and know that weird and random things are fine. I started tape art because I couldn't paint my characters on the gallery wall space here, so I began using electrical tape. I just finished applying to 6 art schools because I want to be a college graduate and art is something I'm good at and enjoy. Eat babies.

- Michael Moretti, Graduating Senior

In elementary school I remember drawing sharks and a skunk. I thought I drew them so well at the moment, but I went back a couple years later when I was in middle school and I realized it was elementary work. It made me want to work on my art skills more. In middle school, I took art class and I loved it. That was the first time that I drew big pictures. One drawing I remember was one that I used charcoal with. It was a drawing of a still life, something that held a candle inside. I liked to see how what I was looking, at could be put on paper and look real. At New Urban Arts, I learned about shadows. That really helped me make things look more real by giving them dimension. I like to draw faces, especially eyes. I like to draw eyes when I'm bored. Eyes inspire me. I have definitely improved as an artist since coming here. I'm thinking of majoring in psychology or sociology but I want to keep doing art, definitely. I like to look at what I've finished after I'm done drawing it, and compare it to the object or image in real life. Art makes me happy. I like the fact that you can't go wrong in art because anything can be art.

- Luz Rivera, Graduating Senior

I have always been into art. I was considered the artist in my family and taught my brothers to draw when I was 5 years old, improving their stick figures with necks and bodies. I accidentally flipped the channel when I was 15 and saw a fashion show. The clothes were eye catching and inspired me to design. The designer featured had a similar style and aesthetic as me, colorful and unexpected. I started sketching my own fashion designs from then on, but didn't know how to sew them. I saw an article in the Providence Journal that said free art studio for high school students. I stopped by New Urban Arts and here I learned to sew and exhibited my designs in a fashion show. Now I make bags, skirts, dresses, pants, and crafty accessories like a bracelet made from a can. College is just another step for me. No matter what I major in, or what my career is, I will always design outfits and come up with new ideas and inventions.

- Francis Bautista, Graduating Senior

New Urban Arts' visual representation of a sustainable creative practice

	Create	Collaborate	Document & Reflect	Engage
	<i>Create: To produce through artistic or imaginative effort.</i>	<i>Collaborate: To work together in the process of creating work.</i>	<i>Document and Reflect: To make one's learning, process, and progression visible with evidence.</i>	<i>Engage: To strengthen communities by expanding access to creative participation.</i>
Introductory Practice	Become interested in how creative projects allow you to investigate and express your emotions and ideas, and introduce yourself to new tools, materials, and disciplines.	Work with a mentor to participate in creative projects of his or her design.	Keep a journal, blog, or sketchbook, and participate in discussions with others about creative projects.	Present creative projects to one's close circle of support.
Emerging Practice	Grow a knowledge base of exercises to facilitate your creative process, and create a body of work.	Work with a mentor and modify his or her creative projects to best suit your interests and needs.	Research and source others and their projects, affirm authorship, acknowledge progression, and articulate completion of work.	Develop multiple and ongoing strategies to share the process and products to new audiences.
Established Practice	Find meaning and enjoyment in your practice, and express an authentic style and voice.	Work with like-minded people on creative projects, and make contributions to their design and implementation.	Update regularly a statement that describes your creative practice, and preserve, edit, and present work.	Form a relationship with a mentee(s) and support them, and become inspired, through the development of their practice.
Sustainable Practice	Evolve in new creative directions, self-initiate on creative projects, and experiment with tools, materials, and disciplines.	Convene artists within and across disciplines and create new projects in partnership.	Question and openly discuss one's practice. Disseminate information about this practice to invite suggestions from others, and offer suggestions to those who seek it.	Address the structural inequities that limit access and participation in a creative arts education