

NEW URBAN ARTS

EVALUATION

2007



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Executive Summary

New Urban Arts is a creative and inclusive arts community driven by the leadership of Providence public high school students and emerging artists. Our mission is to empower young people to develop a creative practice they can sustain throughout their lives. Founded in 1997, this year marks a pivotal point in New Urban Arts history, as we enter the tenth year of our nationally recognized arts mentoring program. This milestone year has been marked by significant growth and change, asking us to reflect on our past to find meaning in our future. The following story narrates a dialogue between an artist and a high school student at New Urban Arts and illustrates change in a way that roots us in the dialogue from our past. It was written by a student of ours in 2002 while in her third year at New Urban Arts and a senior in high school.

Characters:

P...a Providence High School Student

V...an artist mentor who is a student at RISD. Originally from Mexico and has a heavy Spanish Accent

Setting:

Place: The couch in New Urban Arts' studio (stage right). New Urban Arts is a non-profit out-of-school arts mentoring organization for Providence high school students.

Time: 3:07pm on a rainy Monday afternoon

Act 1, scene: 1

Curtain opens

Vega enters stage left and sits down next to Priscilla on the couch

V: Have you ever done a self-portrait, P?

P: (scratching her head) Yes. I've done a hundred of them (They both laugh)

V: Yeah, I know what you mean

P: In every art class I've ever been in the teacher wants us to draw ourselves. They always say the same thing.

V: What do they say?

P: That it's great to practice our drawing skills by drawing ourselves. And it's something every artist does or should do. (P yawns and gets up to stretch) a few teachers I've had told us that a self-portrait doesn't have to be a simple, drawing of ourselves.

V: What else can it be?

P: It can be how you feel about yourself; how you think others see you. I mean it can even be pieces of cloth sewn together.

(V takes out his homemade wallet from his back pocket as P sits back down).

V: it's different for everyone. Ask yourself what is identity? What is self?

(Pause) Out of all the self-portraits which one was your favorite?

P: My favorite self-portrait wasn't even done in a class. Last summer's theme at New Urban Arts was identity and self-representation. The project was to

create a piece of artwork that represented us, but did not necessarily take the form of a picture of us.

V: What did you make?

P: (P laughs) I took a frying pan out of the dumpster and decided that would be my canvas. Then I cut up a bunch of photocopies of pictures from Ecuador, my family, and myself and glued the pieces on the inside of the pan—Like ingredients that make up me. (V nods his head and scratches his bare chin.) If I had to do that project again I think I would add more pictures or change it completely.

V: That makes sense because your understanding of art is changing. Art reflects change and growth. You might learn even more about that in art school.

P: Hey V, I've never made a print, can we maybe do some block printing today?

V: Sure, I've never done that either.

(V and P get up at the same time; exit stage left)

Curtain Close

The End

.....

This student wrote this story only months before she was accepted on full scholarship to the Rhode Island School of Design. In the Spring of 2007, she graduated from RISD with a BFA in textiles and has also served as New Urban Arts Administrative Assistant through her college years.

The way she reflects on her process with her mentor provides us with a glimpse into the impact our programs are making in the lives of young people every day. Together, the student and her mentor take creative risks, exploring who they are and who they might become. Supporting this student to reflect and develop her leadership and voice through making art enables her to think creatively throughout her life. At New Urban Arts, we believe that every young person is entitled to an active imagination and to create a future full of possibility. This is one of the many stories that demonstrate the impact of New Urban Arts' model of developing a life-long creative practice through building sustained mentoring relationships in a self-directed, youth centered learning community. For the past ten years, New Urban Arts has served as a safe haven for the youth of Providence, inspiring over 1300 high school students to envision themselves as creators and community leaders.

This report documents what we have learned about our impact, along with our plans for strengthening our programs next year. It focuses on the evaluation of our Youth Mentorship Program during the 2006-07 academic year, along with public events and exhibitions. We measure impact qualitatively and quantitatively. We have always worked to make our programs more effective and to communicate the quality of our work through reflective data. Our hope is that every young person experiences a

positive and significant transformation through their involvement at New Urban Arts. The reflective nature of our work engages further dialogue and vision for our future.

This year, New Urban Arts partnered over 100 high school students with 16 artist mentors, ages 17-40. Artists volunteered over 2,000 hours to mentor our students in the visual and literary arts, building powerful mentoring relationships. These relationships are reciprocal in nature, blurring the lines between "teacher" and "student" as both act as learners and leaders at the New Urban Arts studio.

For a closer look at the impact of the artist mentor/student relationship, visit newurbanarts.org. Last year, we launched an online photo and video blog to document, archive, and present our programs more effectively. This year we have continued to utilize free and accessible web-based software including podcasting, with more than 10 videos on YouTube, regularly updated photo documentation of daily life in the studio on Flickr, and conversations with inspiring colleagues like Greg Kelly from The Bridge in Charlottesville, VA on Blogger.

One way in which New Urban Arts assessed its impact this past year was through a year-end survey. With a 46% sampling of program participants who completed the survey, we learned that:

- 86% of students rated the program "outstanding," while the remainder rated it "satisfactory";
- 86% strongly agreed that New Urban Arts is a safe and supportive environment (and the remainder agreed);
- 98% strongly agreed or agreed that they had developed more confidence through participating in New Urban Arts during the past year;
- 96% strongly agreed or agreed that they had improved as artists;
- 94% strongly agreed or agreed that they had built strong, trusting relationships with their peers and artist mentors.

Through measuring participation, we learned that this year nearly 50% of students attended the studio at least 1 day a week. There was an average of 85 students in the studio each month, with little variance throughout the year. Student attendance rates doubled from the previous year in 2005-06. 55% of students from the previous year returned to participate in our programs this year, which reflects a much higher retention rate than in previous years.

The diversity of our student body is consistent with past years: more than 70% of our students qualify for free/reduce priced lunch which indicates that their families live below the poverty line; 71% of our students are female while nearly 25% of our students identify as LGBTQQ; and due to our strategic location in a 3-block radius of three major high schools and on a direct bus line in the West End neighborhood, 44% of our students live in the surrounding neighborhoods of South Providence and the West End. This year, we worked better diversify our student body so that all Providence High Schools are represented in our studio, since historically the majority of students attend Classical High School a high performing school located directly across the street from our multidisciplinary arts studio. We are excited to report that

we have doubled student participants from Central High School, and significantly increased participation from the Met, Feinstein, Mt. Pleasant, and Hope High Schools.

We spent the year focusing on recruitment and engagement of our students, along with developing new opportunities for young people during the critical summer months out of school, aware that students often lose momentum and face serious challenges during the summer. New Urban Arts launched the Summer Art Inquiry; a thematic arts program that partners high school students, artists and scholars to collaboratively and creatively investigate a chosen theme over five weeks. Themes selected raise questions around the human experience as it intersects with creative practice.

Through our partnership with College Visions, a college preparatory program for Providence public high school students, this year New Urban Arts supported its largest senior class to date, many of whom are first in their family to attend college. 100% of seniors who participated in this intensive program are now attending four-year colleges including Holy Cross, Manhattenville, Mount Holyoke, Rhode Island College, Rhode Island School of Design, among others.

Goals for 2007-08

Based on the analysis of the data that we have collected this year, which follows in this report, we have identified three goals for the upcoming year to improve our programs.

First, we strive to **more effectively engage new students, particularly young men.** 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. Also, while our studio community is diverse in many ways including art media students are interested in, the experience or skill level students have with the arts, ethnicity and family background, school affiliation, neighborhoods of residence, etc, young women still represent 71% of the student body. This should not be surprising since the majority of artist mentors have been historically female. To increase student participation, New Urban Arts will work to address barriers such as poor grades and transportation that were identified by students in the year-end survey as obstacles to their involvement at New Urban Arts. The strategies we have outlined for better engaging students are explained at the end of this evaluation.

Second, New Urban Arts identified the Arts Mentoring Professional Development Program as a focused need for **developing programmatic structure to better support our artist mentors.** In the upcoming year, we will launch the Arts Mentoring Fellowship Program which hires two experienced community artists each year to provide individualized coaching and support to artist mentors on their path as learners and teachers, developing their own sustainable creative practice.

Third, as we move ahead, we look forward to **building stronger relationships with our alumni** so that we can gather more information about the long term 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. This year, alumni artist mentors gave back to New Urban Arts in exciting new ways. For example, an anonymous artist mentor made a \$25,000 contribution to New Urban Arts with funds raised at her wedding in lieu of giving gifts. We have developed an online alumni community to foster this growing network. We also look to institutionalize youth leadership and reconnect alumni to our studio through new opportunities with the development of a youth governance council.

In 2007, we were impacted by the resignation of our Founder and Executive Director, the celebration of our 10th year, and the completion of a new improved darkroom and silkscreen studio.

This year's studio renovation dramatically increased our capacity to serve two art mediums in high demand: screen printing and traditional black and white photography. New Urban Arts built a new darkroom and silkscreen studio in May and June with the generous support of the Champlin Foundation. The studio renovation process included four months of conversations with artist mentors and students on how to best use the space, architectural drawings created by a volunteer, and construction with students, mentors, staff, board members and volunteers chipping in to drywall, spackle, and create usable spaces. The new darkroom was completed and ready for students for the summer 2007 programs.

This past year our gallery turn out was at its peak with 400 people joining the celebration of our 10th year anniversary "ART PARTY." A marching band, cake, and our annual fashion show brought people out in the rain to celebrate a lifelong creative practice. This event was the largest it has ever been, which has staff thinking about how to accommodate events like this in the future.

Our Founder, Tyler Denmead, off to a Masters Program at University of Cambridge, England studying Art, Culture and Education left Providence with a legacy that will live on in the lives of young people, emerging artists, and the people of our city. With a keen insight at the early age of 20, he saw a need for innovative arts education in a city that values the arts but not arts education in schools. New Urban Arts will continue to be an innovator in the field and support the development of people's creative practice in years to come.

As V reflects in his talk with P, "Art reflects change and growth." New Urban Arts strives to do quality work that makes a definitive impact on young people, emerging artists and the city in which we live. This report provides readers with an in-depth look into how our programs work through measurable and reflective data that has been extensively collected throughout the program year. As a learning organization, New Urban Arts uses the report as an internal document critical for continual growth and learning which strengthens our ability to adapt and respond to change.

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.

Program Description

Overview: New Urban Arts is a nationally recognized youth arts organization in the West End neighborhood of Providence, Rhode Island, dedicated to strengthening our community by empowering Providence public high school students to develop their creative voices and see themselves as agents of change. Our mission is to encourage young people to develop a creative practice they can sustain throughout their lives. We have been named one of fifty premiere arts and youth development programs in the country for four consecutive years and was awarded a Citizen's Bank/ NBC 10 Champion in Action.

Start Date: 1997

Setting: Storefront, 2,300 square feet, arts studio in the West End of Providence directly across the street 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 over 150 public high school students during the school year and 35 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. (For more in-depth information, see pg. 14).

ARTIST MENTORS: New Urban Arts partnered these students with 16 volunteer mentors who are local artists, aged 18-40. This year there were: 9 working artists, 1 graduate student at the Pratt Institute, 1 undergraduate student at the University of Rhode Island, 2 undergraduate students from Rhode Island School of Design, and 3 undergraduate student from Brown University. 2 of these artist mentors were former students.

ARTIST IN RESIDENCE: This year, 3 alumni artist mentors spent 5-8 months as artists in residence at New Urban Arts. They include 1 graduate from Brown University and 1 graduate from the Rhode Island School of Design, and 1 employee at the RISD Museum.

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:

New Urban Arts is driven by the leadership of young people. In September, 10-12 high school students self select to serve on a committee to interview and select new artist mentors who submit written applications and a portfolio of their artwork. This year, 28 local artists applied for the volunteer position of artist mentor, an increase of 50%

from the previous year. Artist mentors are responsible for building nurturing relationships to enable young people to take creative risks.

Our **drop-in, interdisciplinary art studio** provides multiple pathways of participation so that all learners—regardless of abilities or needs—can participate in a way that is meaningful to them. Staff members and trained artist mentors provide crucial structure and support, equipping students with the necessary tools and skills to realize their creative visions as they explore who they are and who they want to be.

Our after-school **Youth Mentorship Program** begins with an open house week at the start of October. Students sign up to work with specific mentors based on their schedule availability and interest in different media. The art media offered evolves every year, based on the skills and interests of our artist mentors present in the studio that year, and represents the visual, performing and literary arts. Students register for our after-school program by completing contact and background information as well as a series of open-ended questions regarding their creative practice.

October through May, students attend New Urban Arts' **arts mentoring workshops** at our drop in art studio. Typically, an arts mentoring workshop consists of 6-8 high school students and one artist mentor. Artist mentors collaborate with students to develop workshop content and each art project emerges from the individual student's own ideas and inquiry. At New Urban Arts, students are allowed to change their artist mentor or art medium at any point in their involvement. The Youth Mentorship Program is built around a self-directed learning model that promotes leadership, risking taking, inclusion, autonomy and exploration. Despite this flexible program structure that encourages students to try new things and take ownership for their education, meaningful mentoring relationships develop between students and artists through the sustained, yearlong program.

Student participants exhibit in New Urban Arts gallery at least twice a year while artist mentors exhibit once a year. **Gallery exhibitions and publications** allow students and mentors both to realize the significance and depth of their shared learning experience. During the mid-year and final exhibitions, each participant reflects on his or her art making process by completing an extensive worksheet of reflective prompts to create an artist statement that is displayed next to their artwork in our gallery. (See appendix A to read a sampling of artist statements by students). These wall texts 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 recognized as agents of their own learning.

There are numerous **studio traditions** that students have initiated themselves and established in our annual program calendar. Much like yearbook or a school newspaper at a school, these projects provide students the opportunity to coordinate projects for their peers that celebrate and enhance their involvement in our programs. They include the "Halloween Photoshoot" in which students create a portraiture studio with professional lighting. Often for the first time, students carve a pumpkin and use it to learn basic lighting techniques. Other students dress up in costume and

elaborate makeup to take portraits of each other. There is also "Artsgiving," a community-building exercise led by seniors and alumni on the day preceding Thanksgiving to foster a shared safe space and collaborative learning community. Students create a gift of personalized artwork that is exchanged with someone unfamiliar to them at the studio. The "Lockin" is an all-night studio art making adventure featuring a new arts workshop every hour for 12 hours and requires months of planning by a student led committee.

Partnership Opportunities: Through involvement at New Urban Arts, students also access exciting opportunities provided by partnering organizations. For example, this year, 14 high school seniors participated in College Visions, a rigorous college placement program offering extensive, yearlong college preparatory counseling. In its fourth year, this partnership has been crucial in helping our students' access higher education. This year, our graduating seniors will attend Brown University, Mount Holyoke College, Rhode Island School of Design, University of New Haven, Rhode Island College, Manhattanville College, Community College of RI, University of RI, and UMass-Dartmouth School of Visual and Performing Arts.

Through our partnerships with the Paul Cuffee Middle School, Bridgham Middle School and the Steel Yard, 3 students at New Urban Arts were paid through apprenticeships in which they created commissioned artwork with an established artist or taught arts workshops to younger students with an artist mentor. One student was accepted to the competitive RISD Pre-College summer program. This year, two students were hired as Teaching Assistants at Providence City Arts' intensive summer camp. This past winter, the Rhode Island School of Design Museum invited 10 of our young photographers to present their work in full-scale public lecture to culminate the exhibition of renowned photographer, Nan Goldin.

Other partnerships included working with the West Elmwood Neighborhood Association and SWAP to create a public mural on Cranston Street this summer, bringing in notable poet, D.H. Melhem, for a reading with our poetry mentoring group through the Providence Athenaeum this Spring, and coordinating the Providence Youth Open Mic with Youth Pride Inc, a youth serving organization in Providence dedicated to GLBTQQ youth for the 2nd consecutive year. New Urban Arts has also continued its partnership with the Providence Youth Arts Collaborative, which networks youth arts programs including Community Music Works, Everett Dance Theater, Providence Black Repertory Company, AS220 Broad Street Studio, and Providence City Arts.

Funding Level: Organizational budget is \$217,000. The after-school program budget, including in-kind donations, is \$93,500.

Funding Sources: National Endowment for the Arts, The Partnership Foundation, Minerva Foundation, Citizen's Bank Foundation, Surdna Foundation, New Roots Providence, The Champlin Foundation, The Starbucks Foundation, The Rhode Island Foundation, Rhode Island State Council on the Arts, Rhode Island Council for the Humanities, The Providence After School Alliance, The Providence Shelter for Colored Children, The City of Providence, Department of Art, Culture, and Tourism, and donations from generous individuals like you.

Alumni Perspective:

“When I attended Classical High School, I participated in New Urban Arts’ photography program for three years. I really didn’t think anything of it; I now appreciate all that I was being taught.

I went on to graduate and I have just completed my first year in college at Clark University. I had enrolled in introduction to photography class. It was in that class that all the learning and experience that I had learned and been exposed to at NUA came back flooding to me. Everything that the professor was teaching the class, a class of all juniors and seniors, I had already learned from my mentor at NUA, I was way ahead of the game! The professor let me go off and do my own thing, projects that were considered advanced level.

NUA has given me so much and it has erased my fears being an artist in the world. I no longer am afraid and I’m jumping at all and every opportunity life has for me.”

- Adrienne Adeyemi, student, 2003-2006

Evaluation Description

Overview:

At New Urban Arts, evaluation is ongoing and extensive. In 2006-07, the following served as key components to programmatic evaluation:

- (a) A system that tracks student participation and cross-references this information with student demographic information and defining characteristics. This system measures 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, reflection, and recording workshop ideas used while mentoring creative practice;
- (e) Student registration forms in which students reflect on their creative practice in a written essay format;
- (f) Platform for students to reflect on their creative process through exhibition, written artist statements, written and spoken word, and conversation;
- (g) Creative Practice Rubric, an instrument that measures the development of a student's creative practice, as they progress from introductory and emerging levels to established and sustainable levels of creative practice, addressing four domains of creative practice: creation, collaboration, documentation and reflection, and engagement (see the Appendix B).
- (h) The Dashboard, a monthly assessment tool used to track benchmarks for student recruitment and participation, along with public impact and financial contributions.

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 which meet the needs of participants and staff.

About the Students We Serve

- 182 students registered for our after-school programs this year;
- 111 students actively participated throughout the year;
- 34% of students returned for their second, third, or fourth year;
- 66% of the total student body were new students;
- Students represented more than 10 different Providence Public High Schools, while the majority attended Central, Classical, the Met and Textron Chamber of Commerce Academy;
- 71% percent of our students were female, 36% male and 2% identify as transgender;
- 23% percent of our students identified as LGBTQQ and 8% did not answer;
- 32% identified as Latino, 17% Caucasian, 15% Asian, 12% Multi-racial, 3% Caribbean, 6% African American, 4% African, 2% Cape Verdean, 2% Portuguese, 1% Native American, and 5% as Other;
- 71% of our students qualify for free or reduced price lunch;
- 44% 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)

Student Perspective:

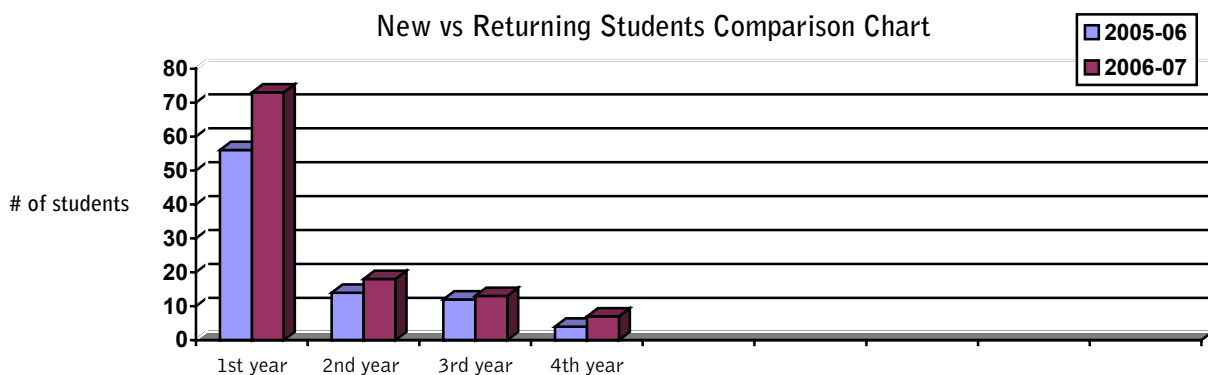
“I love New Urban Arts because it is a place of art where I can express my feelings with everyone. This was my first year at New Urban Arts, and I was surprised by what people can do, including myself. When I first came to the studio, I thought I would do photography and comics, but I did so much more than that. I didn’t even know then what “collage” meant or how to use plaster and chicken wire to create giant objects.

At New Urban Arts, I got to try all kinds of art, things I had never heard of before. And I learned stuff I can use in the future if I want. I’ve met new people at the studio that I feel really close to, people that I don’t want to leave. If I could describe New Urban Arts, I would say three words: helpful, caring, and special in every aspect.”

- Johnathan Santoni, student, 2006-07

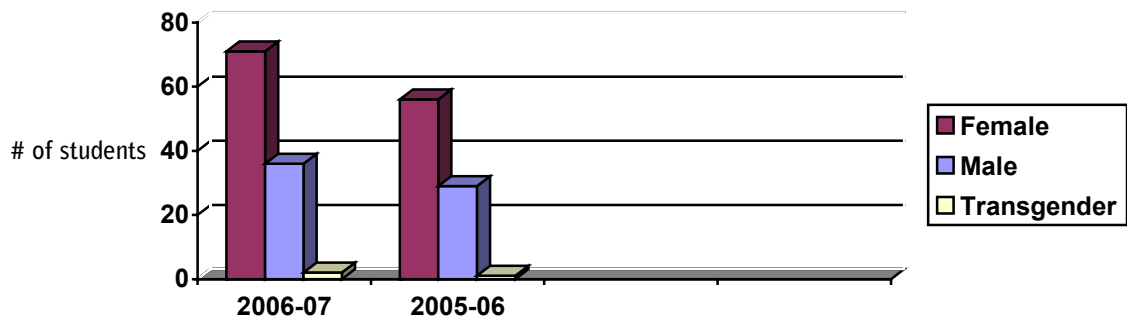
Diversity of our Student Body

The diversity of our student body during the 2006-07 program year is similar to previous years in many ways. Our students' socio-economic status hasn't changed, with more than 70% of our students qualifying for free/reduce priced lunch which indicates that their families live below the poverty line. This year, a significant number of our students are identifying as LGBTQQ, representing nearly 25% of our student body. Though the chart below shows notable increase in first year students, this was due to an overall increase in enrollment. The percentages of new and returning students reflected our findings from last year's student body, with 66% first year students, and 34% students returning for their second, third, or fourth year.



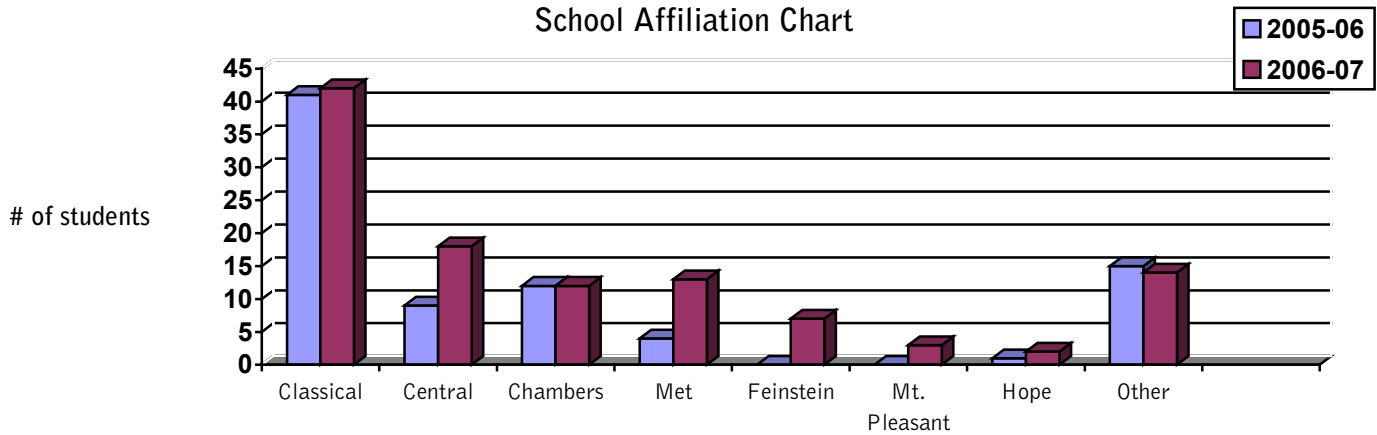
The diversity of our student body regarding ethnicity and race also resembles previous years, with a large population of students identifying as Hispanic/Latino (32%), Caucasian (17%), Asian and Asian American (15%), Multi-racial (12%), African and African American (10%) along with smaller populations of Cape Verdean, Caribbean, Native American, Portuguese, and Guatemalan youth. There was an increase in student participation by young people identifying as Asian and Asian American from last year (3% of student body) to this year at 15% of the student body. Since student enrollment increased this year, both our male and female populations slightly increased, yet the majority of our student body remains female, representing 71% of the student participants, similar to previous years.

Gender Comparison Chart



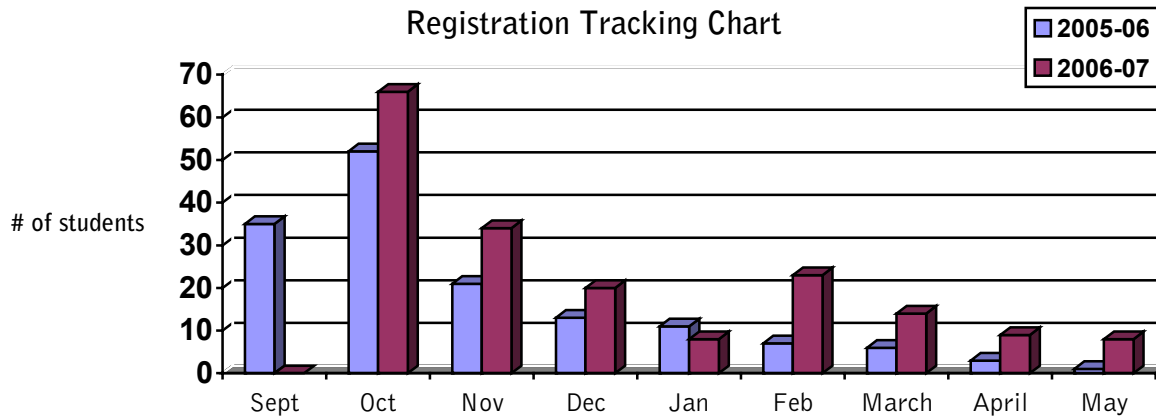
Last year's program evaluation revealed that nearly 50% of our student body attended Classical High School, a high performing college preparatory school located directly across the street from our studio. This year, we targeted student recruitment efforts with the intention to better diversify our student body regarding school affiliation, specifically focused on increasing student participation from Central High School. It is the lowest performing of our three neighboring schools, and also located across the street from the studio. We created a new part time staff position entitled Student Recruitment and Engagement Coordinator, who supported the work of the Program Director in building relationships with current and prospective students, their families, and networks of support in schools and the community. We also restructured our student intake process, to better engage new students in our programs. The results have been encouraging. Now, students from Classical High School make up 38% of our student body, with 16% attending Central High School, 12% attending the MET, 11% attending Textron Chambers Commerce of Academy, 6% attending Feinstein High School, 3% attending Mount Pleasant High School, 2% attending Hope High Schools, and 12% attending other schools unidentified. We have doubled our student participants from Central High School, and significantly increased participation from the Met, Feinstein, Mt. Pleasant, and Hope High Schools.

School Affiliation Chart



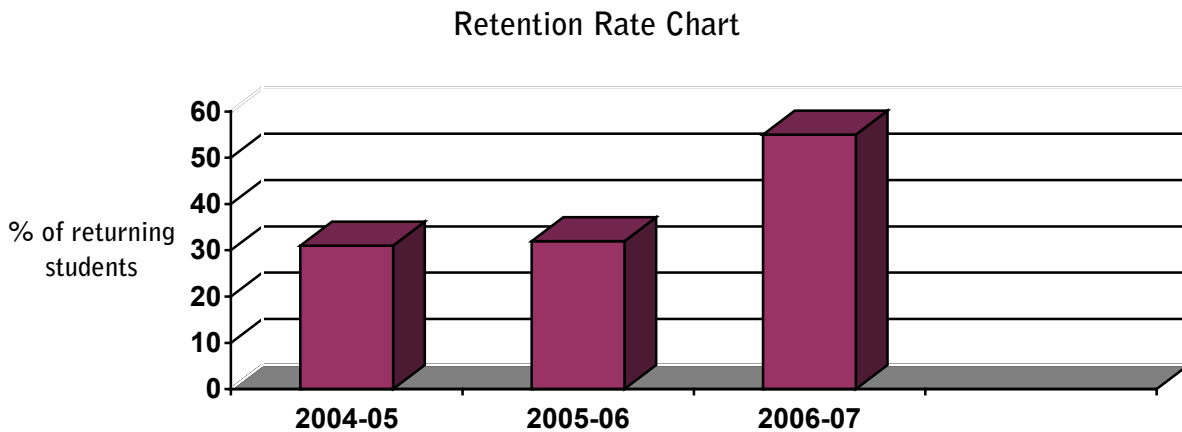
Student Registration

182 high school students completed registration forms for our programs. This is a significant increase from the 148 students that registered in the previous program year. 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. A significant difference this year was the lack of registrations during the month of September. By expanding our summer programming, we found that redirected staff capacity delayed our recruitment efforts. Balancing the transition between the summer programs and launching the school year program was found to be a challenge. This explains the noticeable increase of registrations in October, with returning students completing applications during our first month of programming, rather than the month prior, as in the previous year. Another significant change in registration patterns occurred during the month of February, when applications tripled from what was received the previous year. This could be as a result of students bringing in friends after the mid-year gallery exhibition opening event held in late January. Overall, student recruitment efforts were increased throughout the school year through the newly created part time job position of Student Recruitment and Engagement Coordinator.



Student Retention

55% of the 86 student participants from 2005-06 returned to participate in 2006-07. This retention rate is much higher than previous years, which was 31% in 2005-06 and 32% in 2004-05. The continuity in program staff could have contributed to students returning for participation at a higher rate. Student retention takes in to account graduated seniors who are now in college, along with students who have moved out of state, to accurately assess our rate of retention given external circumstances. For more information see Appendix C.



Student Perspective:

“New Urban Arts was the highlight of my senior year. It was the culinary equivalent of soy sauce- for even in the smallest doses, it gave my life a certain flavor that was without parallel to anything else. (Seriously!) For the first time in, well, probably my life, I was surrounded by people of a kindred intellect, of a similar make-up, of the same soul, in a way...

I will always think back on my memories of being a student at New Urban Arts as some of the happiest times of my youth; and I have yet to meet mentors [outside the studio] that were as fascinating and passionate about not only art, but existence as well.”

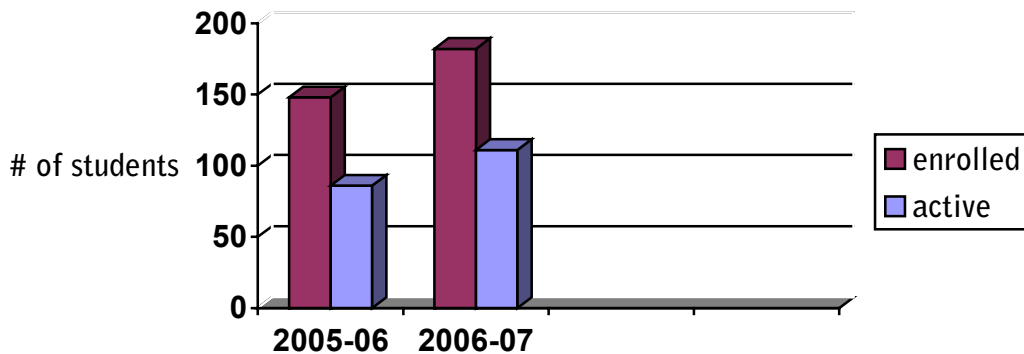
- Michele Downing, Student 2006-2007

Measuring Participation

New Urban Arts uses a robust attendance system tailored to the needs of our drop in after school program where enrollment and attendance is voluntary. Attendance is administered daily, weekly, during mid year, and at the end of the program year to enable program staff to identify trends and needs around student retention, student recruitment, and diversity of the student body.

This year, 182 students enrolled for our programs, however, 111 students actively participated in our programs in 2006-07. The chart below shows an increase in enrollment and participation this year.

Active Participants vs Enrolled Students Comparison Chart



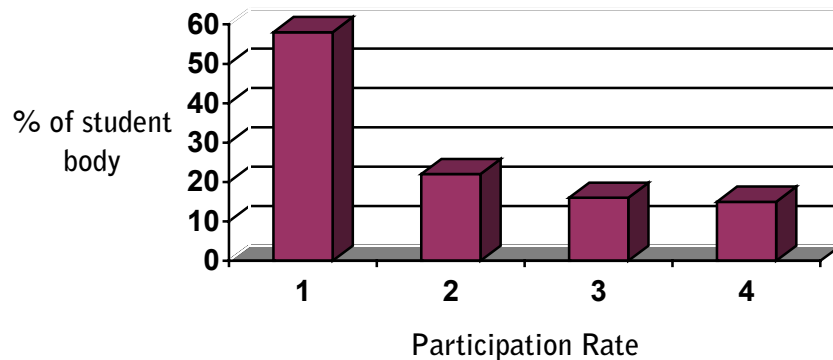
To measure participation, we have developed a scale that defines levels of participation that accurately assess students' participation in our programs, rather than simply estimate that every enrolled student participates at the same level. New Urban Arts derives a participation rate for each student based on the frequency and duration of a student's attendance.

These levels are:

- *Level Four: (Very engaged)* Attends more than 2 days per week.
- *Level Three: (Actively engaged)* Attends 2 days a week.
- *Level Two: (Somewhat engaged)* Attends 1 day per week.
- *Level One: (Least Engaged)* Attends less than 1 day per week.

Students participated at the following levels for this past year:

2006-07 Year End Participation Results



Nearly 50% of participating students are consistently engaged with our youth mentorship program (levels 2-4). 38 students attend the studio 1-2 days each week. Roughly 15 students are very engaged, attending our programs 3 or more days a week. Nearly 60 students attend the studio on a regular monthly basis, but less than one day per week.

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

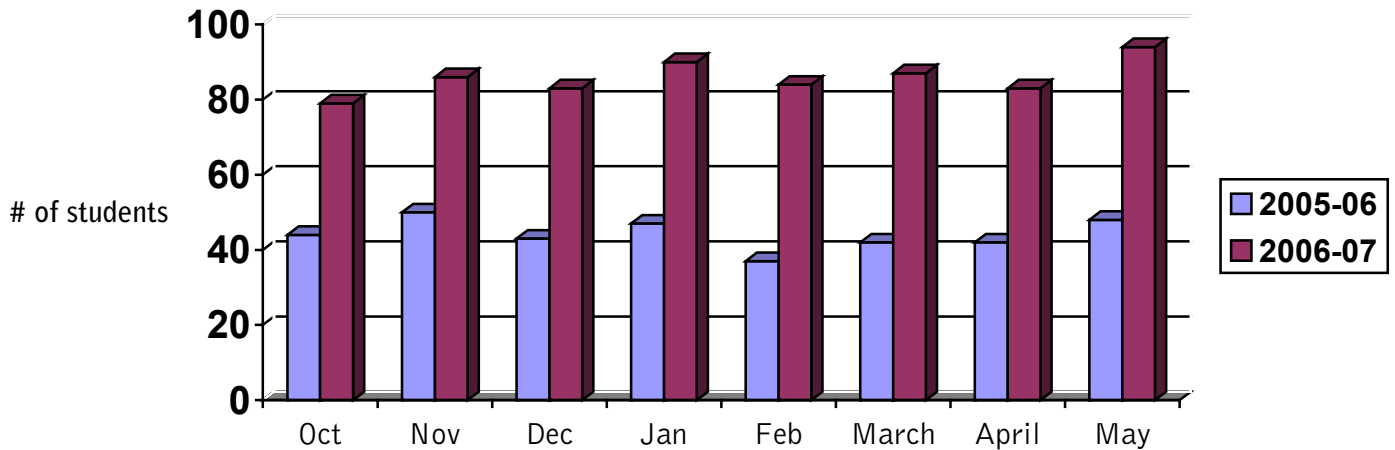
By cross-referencing participants with certain demographic information and other defining characteristics, we look for patterns that may be affecting student participation. For example, are young men and women participating at similar rates? Are students from certain neighborhoods participating in the 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.

Overall, students' demographic factors do not impact their participation. We believe that this is a reflection of New Urban Arts' ability to create a supportive and inclusive learning community. However, one trend remains apparent. Much like previous years, students who have participated for more than one year attend at the highest level of engagement and more than half of first year students attend at level 1 (least engaged). As we seek to improve student participation next year, we must continue to develop new engagement strategies for first-year students to see what difference this makes.

During the 2006-07 program year, the average participation at New Urban Arts was 25 students per day. This has greatly increased from the previous year in 2005-06, when an average of 13 students attended the studio each day. There is a large variance between the greatest number of students participating on one day – between 4 and 62. New Urban Arts seeks to work toward full capacity in our current 2,300 square feet of studio space, which is an average of 35 students per day. This number accounts for a low student/mentor ratio and adequate space necessary for art making, at approximately 65 square feet per student.

This dramatic increase in student participation was consistent throughout the year, with an average of 85 students in the studio each month and little variance from month to month. Attendance has doubled from the previous year, when an average of 45 students attended programs each month. Increased communication with students, increase in the number of artist mentors, and retention in program staff could be the result of the positive shift in program attendance.

Monthly Student Attendance



Artist Mentor Perspective:

"I came to the studio because I wanted to share what I know about making comics. Now it feels like a second home. I have a new understanding of what it means to be a creative person, and I also learned how to use a sewing machine."

- Melissa Mendes, artist mentor, 2006-07

"Every time I walk through the door, a distinct energy and warmth wells up inside me. It is a feeling unique to entering New Urban Arts and is inspired by the creativity and devotion of the people who foster the studio community in which I have become deeply invested. New Urban Arts is hugs, new friends, old friends, challenge, creativity and above all, love. New Urban Arts is love."

- Bremen Donovan, artist mentor, 2006-07

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. Students 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 51 responses, compared to 48 surveys received last year. With 111 students participating in our programs, 46% of students completed the survey. To assess whether the sample is representative of the student body, we were only able to compare 45 of the 51 survey responses since 6 students completed them anonymously. In general, students who completed the survey were much more active participants in the program than the average student body:

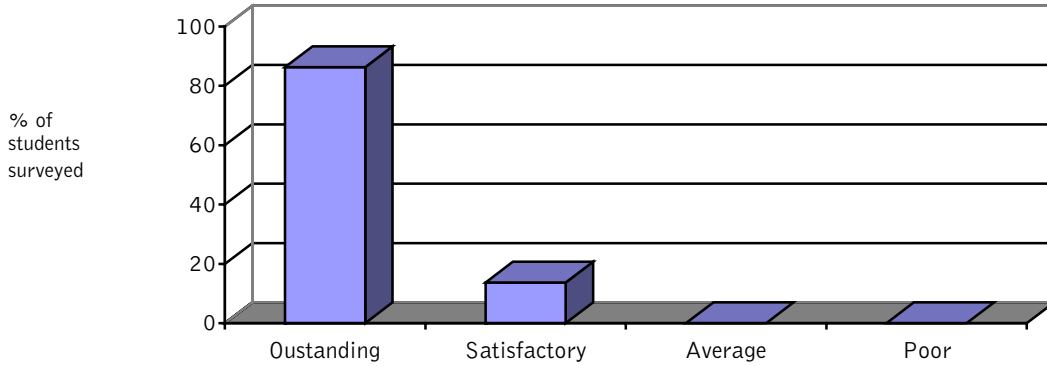
Participation Level	Student Body	%	Survey Respondents	%
	# of students for each participation level	% of student body that participated at each level	# of survey respondents for each participation level	% of students surveyed from each participation level
1	58	52%	10	17%
2	22	20%	10	45%
3	16	14%	14	88%
4	15	14%	11	73%
Total:	111	100%	45	100%

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 students to draw conclusive data about their experience, since only 10 of the 58 students in Level 1 were surveyed. As a result, these survey results seem to indicate the impact on students who participate at participation level of 2 or more.

In comparing the students' demographics and other defining characteristics to the average student body, we find that the sample is largely representative of the student body. There is slight imbalance toward and Central High school students (16 % of student body yet only 9% of surveyed participants) and African and African American students (10% of student body and no surveys completed). 42% of the survey responses are from returning students who have been at New Urban Arts for 1, 2 or 3 years. New students represent 58% of the surveyed responses. For more detailed information regarding the demographic information and other characteristics from the survey sample, see Appendix E.

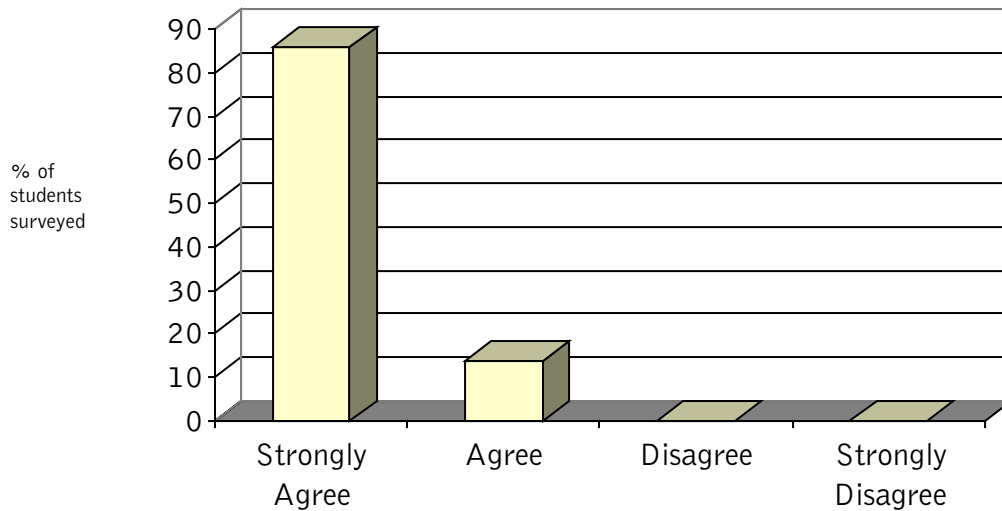
The surveyed students responded in the following ways:

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



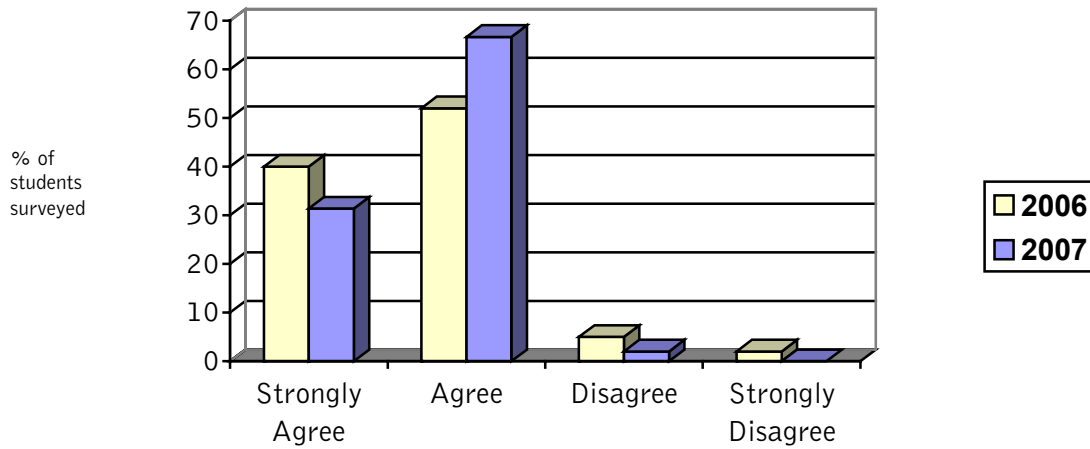
- 86% of students rated our after school program outstanding and the remainder rated it satisfactory;

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



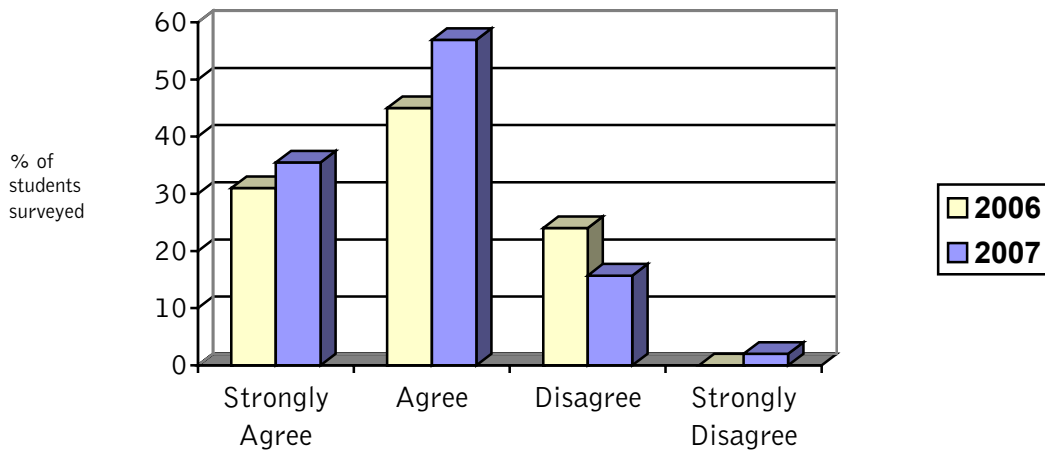
- 86% of students strongly agreed and 14% agreed that New Urban Arts is a safe and supportive environment and the remainder agreed;

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



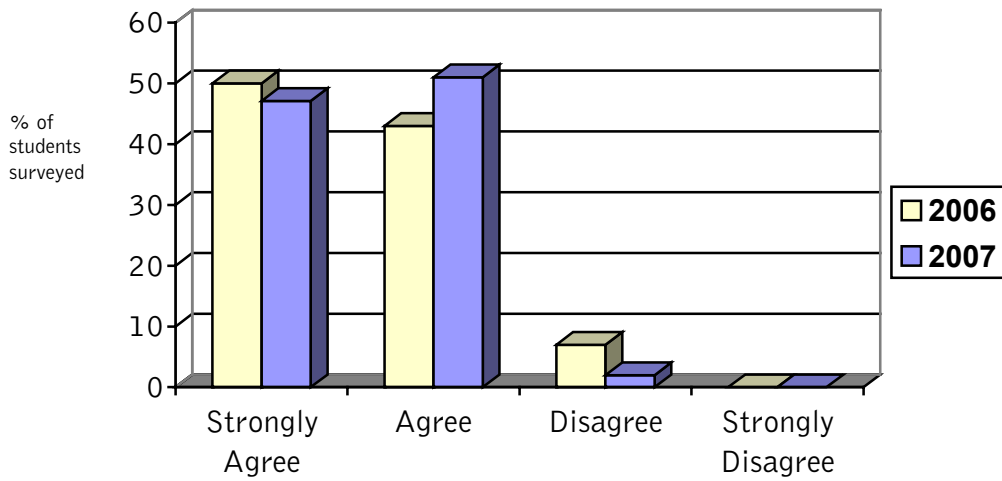
- 31% of students strongly agreed and 67% agreed that they had developed more confidence through participating in New Urban Arts during the past year;

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.



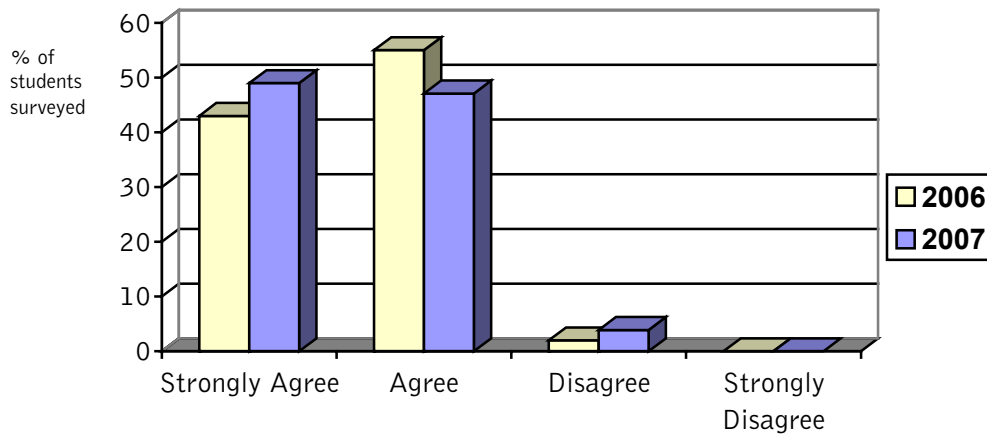
- 36% of students strongly agreed and 57% agreed that they now have a better idea of what they would like to do in the future;

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



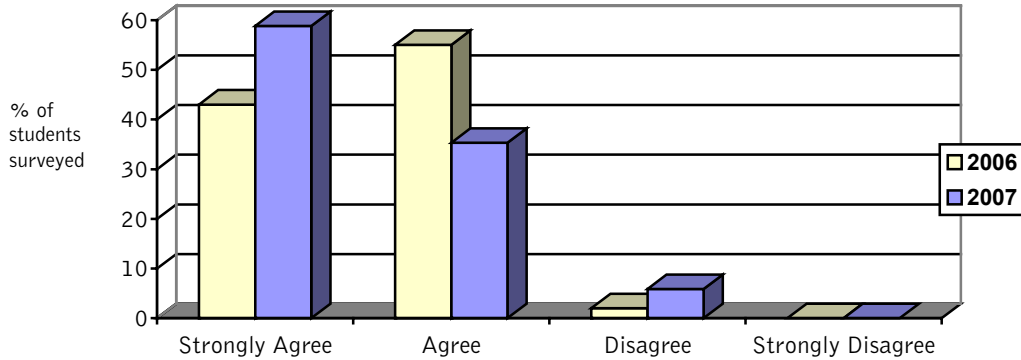
- 47% of students strongly agreed and 51% agreed that they had developed a way of creating that expresses who they are;

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



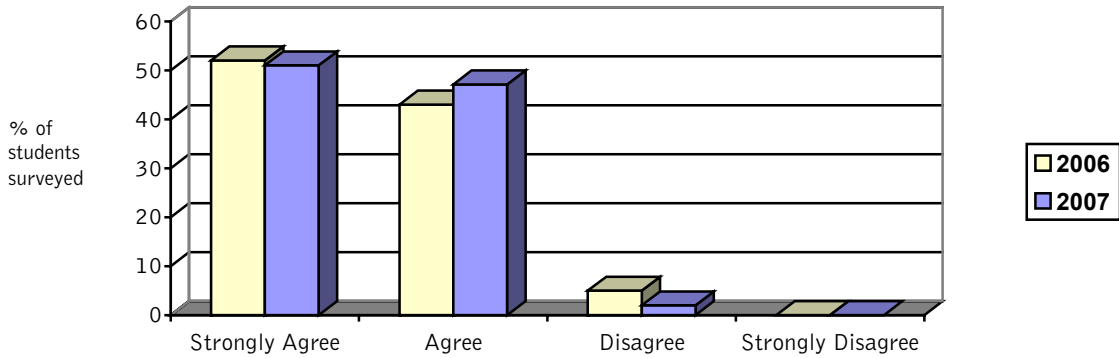
- 49% of students strongly agreed and 47% agreed that they had improved as artists;

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



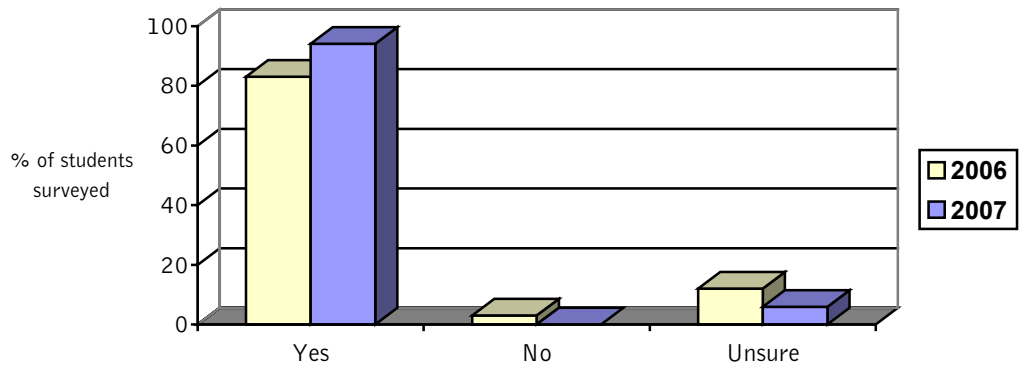
- 59% of students strongly agreed and 35% agreed that they had built strong, trusting relationships with their peers and artist mentors;

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



- 51% of students strongly agreed and 47% agreed that they're now open to trying new things;

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

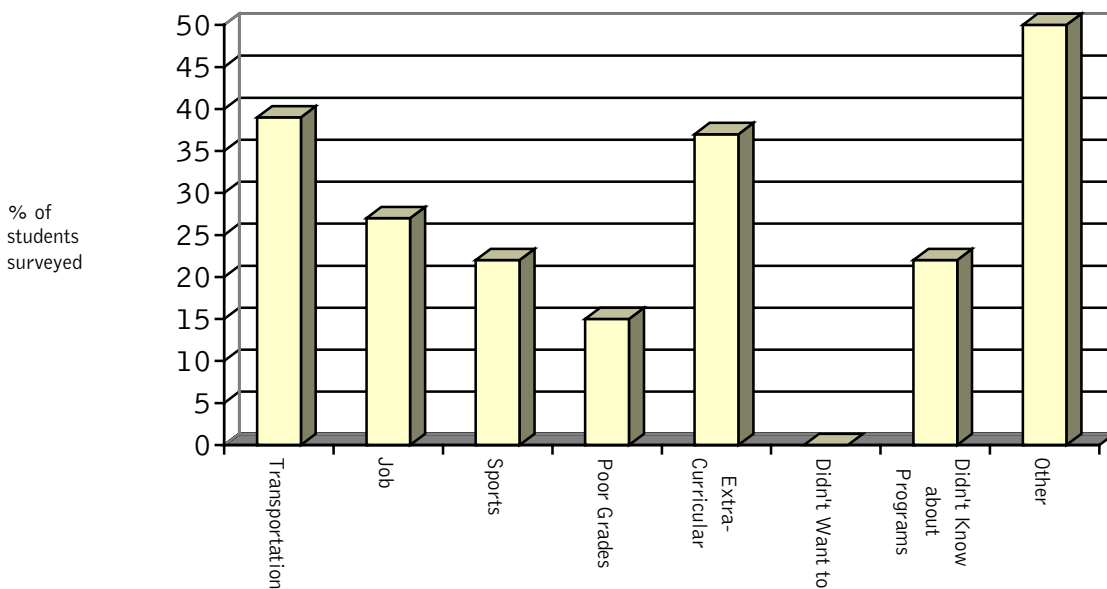


- 94% of students are interested in participating next year.

Obstacles to Participation

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

Obstacles to Participation Chart



This chart indicates that transportation, extracurricular activities, and "other," are the three most significant barriers to students' participation. Nearly 50% of students surveyed reported that having a job and poor grades interfere with participating in New Urban Arts' programs. New Urban Arts is developing a tutorial program to better support student's academic success and will also continue to offer paid teaching apprenticeships and other work opportunities. 22% of students surveyed reported that their participation would increase if they knew more about how they could participate, despite this year's efforts to raise student communication through weekly student enews, a large student calendar posted in the studio, and fliers announcing the weekly mentor student scheduled distributed with registration forms. Hopefully a strategic effort to better communicate our program offerings with schools this year will be an effective addition to reaching students.

Qualitative Survey Questions

When students were asked if they like about working with an artist mentor and why, students most often commented on their experience, support and motivation.

- "Yes, I definitely like working the artist mentors because they are very supportive and know what you are going through and they are also very helpful. The mentors are admirable and inspiring."
- "Yes, because they are always willing to help you figure out how to try new things, but never overbear or tell you what to do."
- "Yes, because they provide creative paths that I wouldn't have thought of on my own and I enjoy it in the end. They provide support, motivation and direction."
- "Yes! They are inspirational and very helpful when you are skeptical about trying out new ideas."
- "Yes I like working with a mentor because it makes things seem more personal and it makes the projects more hands-on, and the all the mentors here are pretty much the most awesome people ever."
- "Yes, I like working with mentors because you don't only get to build relationships with that person, you also learn a lot from each other."

Students also mention often the importance of creating a reciprocal relationship, outside the traditional authority typical of classroom teachers and the importance of the drop-in, self-directed learning environment of our studio programs.

- "I like working with a mentor because they give me guidance, comfort, and a sense of responsibility as well as respect. Also, I am very comfortable with them and I like that feeling of being able to be open. These factors are things I can not get from certain adults, like teachers for example."

- “I really enjoy working with a mentor because not only do they provide you with ideas for projects, but they coach you and help you improve. Things at New Urban Arts are not serious and intimidating, so your mentor easily becomes one of your friends that you get to make art with.”
- “When the mentor is interesting, considerate and analogous (and the line between adult and teenager is mutually blurred in the best possible way) it makes for a profound and intricate relationship. (And then everyone goes home and the spell ends.)”

When asked if there was anything students wished they had an opportunity to do, but didn't, students' answers note regret not exploring the many opportunities available:

- “I had the chance to print something on a shirt and I passed it up, because I didn't think it was important, but my brother did it and it came out great. I know that it's nothing but I wish I could have done it.”
- “I wish that this year I had the opportunity to make my documentary, however I was really busy, and then the poster project came up and I decided because it was such an important event that I would help out with that instead.”
- “I wish I would have spent more time at NUA, but with a job I work EVERY DAY, I wasn't able to. I wish I would have attended my classes more consistently because after a long absence and then coming back, I see all the things my class has accomplished that I wish I was a part of.”
- “If I had had more time out of school, I definitely would have participated in more activities at the studio. School-work really consumed a lot of my time, and I could rarely fit in one [arts mentoring group] a week. With all the options at NUA, I would have loved to take 2 or even 3 this year.”
- “Actually everything that I've done so far has been great for me, I have had the opportunity to do everything I've never had the chance to do anywhere else.”

Students were also asked to describe one highlight from this year and one challenge.

Trends among their responses recognize the following as highlights include relationships with mentors and art making, gallery exhibition events and the overall supportive community at the studio. Challenges reported are transportation, art supplies, and schedule conflicts. Interestingly, students often interpreted “challenge” as a positive way they had personally challenged themselves in the studio rather than a programmatic weakness.

- “I thought the art party was fantastic this year. I also liked the lock-in and the activities we had. One challenge was finding materials and supplies in the studio.”
- “One highlight of this year would probably be when I sewed some fabric on the sewing machine for the first time in my life. I had to practice a straight line, and I

did it really well for my first time (as I was told). It was a very exciting and proud moment. One challenge of this year would have to be my schedule. My weeks are pretty busy, which means there is never a boring moment, but I try really hard to come to NUA as much as I can. Second place to the schedule would probably have to be the ride."

- "My favorite part is when we do the lock in. It's so much fun. I think that every thing we do in NUA is a challenge."
- "My highlight would have to be the first kid-artist-work show when my mom was able to see how talented I really am and one challenge this year would have to be being able to think outside the box."
- "One highlight would include developing the friendships that I made with several mentors. This year was especially a time when I was able to connect with them, and even work with them. I really liked that. One challenge was balancing my artwork and school work, but that was difficult on my own part. In the end, I was able to manage it perfectly."
- A highlight for me was meeting the people. A major challenge for me was speaking at the RISD event about my polaroids. I had to overcome my fear of public speaking, but so many people from New Urban Arts calmed me down, and prepped me. They definitely gave me a confidence boost that day."
- Highlight: When Megan and Michelle plastered my face. It was this really surreal spiritual sense of the collaborative spirit that defines NUA. Challenge: I didn't get along with all the mentors. Eventually this got better.
- "One highlight? For me, it was definitely making the giant self-portraits. That was JUST SO COOL! and fun. I'd say the challenge for me this is the painting that I'm doing. I've never really tried to paint a person and try to make it look real enough for people to go, 'Wow, It's a person.' Working with Kedrin has really helped."
- "One of the many highlights is: Sarah helping me find a way to stay sane. She talked with me about making a small model of the Providence Steel Yard with NUA mentor Andrew. I said I would. It was an apprenticeship. During the apprenticeship I learned some new artistic skills and I also took in some life experiences in freelance artwork. I really can't explain how much I took from it all..."
- "The biggest highlight of the year for me was being able to participate in the making the 10th anniversary poster. It's a milestone that I'm glad that I was part of. The challenging part for me was my availability. I have had to move twice this year, and with finding a job sometimes I wouldn't show up for a week, and that made me sad."

When asked What does New Urban Arts mean to you?, students' answers comment on the importance of the relationships they form at the studio, a consistent safe space they can turn to, developing their craft as artists, and growing as a person:

- "New Urban Arts means family -- an open, accepting, and supportive family."

- "New Urban Arts, it's my home. It's where I feel most safe and accepted for who I am and what I do."
- "New Urban Arts is an outlet for me to feel comfortable, forget about the burdens of school work or family crises and a place for me to unwind."
- "NUA means a lot to me, because it helped me discover my artistic abilities and I'm really thankful for that. NUA also means a lot to me because a lot of my friends come here and if this place didn't exist, I would have never met them."
- "It is a second home, a place where I can express myself and learn new things."
- "New Urban Arts is a safe haven of artists and people that understand why someone would make art their life. It is the type of place that nurtures instead of controls."
- "New Urban Arts is a safe space for me to be myself. To improve who I am and what I'll become in the future."
- "It means so much, it has helped me develop as an artist and person. I met great people, creative people who have all contributed to my perspective of art. New Urban Arts has changed my view of art all together."
- "New Urban Arts has a special place in my heart. The people and things I've learned will stick with me in life... I want my nephews & niece to be able to go to a place like this in the future... that's how important it is to me."
- "It's a place where I can come and create, feel comfortable and inspired. It's an amazingly fun time. It's definitely something that has become a necessary part of my day. It's promotes tolerance and acceptance."
- "New Urban Arts has become a part of my life... it's like when kids say 'hey lets go to the mall' except it's more like 'hey, lets go to NUA'...lol.. yea I love the place and the people.. Tyler and Sarah are sooo awesome I truly love them... "
- "New Urban Arts is a bubble of intelligent, creative and beautiful young minds coming together in the middle of a chaotic existence to scream out to the world: 'You can learn A LOT from US!!!'"
- "Whenever I'm having a bad day and I go to the studio, my mood just changes. The energy in NUA is just amazing! You're always surrounded by talented and wonderful people, so it makes it hard not to smile. NUA is probably the best thing in my life."

Gallery Attendance

"I have lived in Providence for about 18 years now and have been to many art shows in those years. This Friday's show at New Urban Arts was by far one of the most fun filled, exciting, creative artistic events that I have ever attended. I feel proud to be involved with an organization that is contributing to our community in such a positive way. Long Live New Urban Arts!!!"

- John Jacobson, Artist Mentor, 2004-2007

Program: New Urban Arts Gallery held 16 events during 2006-07, with 13 free and open to the public and 3 fundraising events. 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 created by students is used to collect qualitative evaluation of the event itself and the artwork featured. Total gallery attendance during 2006-07 attracted an unprecedented 1635 people, greatly surpassing our original goal for gallery audience, 1200.

Records of Gallery Event Attendance:

August	Poetry in the Park Reading	65
September	Summer Art Inquiry Exhibition	149
October	Studio Open House	42
October	In House Freestyle Performance	65
November	Artist Mentor Exhibition	145
December	City Hall Exhibition	60
January	Youth Photography Showcase	150
January	Mid Year Student Exhibition	211
January	Scrabble Tournament Fundraiser	32
February	In House Freestyle Performance	68
February	Valentine's Youth Led Workshops	13
February	Youth Open Mic	45
March	Annual Campaign Kick Off	76
April	All Night Art Lock-In	34
April	RI Artistic Discovery Contest	80
May	End of Year Art Party	400
Total		1635

Findings:

The attendance records 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. Along with commentary on the value of students' written reflections that accompany their artworks, gallery feedback continually mentions the interactive approach to gallery openings at New Urban Arts as very successful in engaging youth and their families with the arts. For example, our mid year exhibition this year, "Home is Where the Art Is," invited gallery visitors to contribute their interpretations of "where home is" using a dated typewriter and also provided the opportunity to take home original artwork made from the Sketch Factory, a collection of students that would draw comics based on written prompts provided by gallery visitors.

New this year, New Urban Arts launched "NUA on the Rhode," a gallery program which brought student artwork displayed in the gallery at New Urban Arts to other organizations in Rhode Island. For example, artworks by students were displayed at Providence City Hall this Winter, in conjunction with Mayor Cicilline's Tree Lighting Ceremony. The artwork featured included spectacular 3 feet x 4 feet self-portraits made from recycled materials like zippers, beads, yarn, cardboard tubing, and old magazines, along with a series of photo-collages entitled "*Where's Charlotte*." As the students' tribute to their artist mentor, [Charlotte O'Donnell](#), these whimsical collages feature color cut-outs of the students and Charlotte pasted on black and white photographs of Providence landmarks, inviting the viewer to locate the artist mentor amidst the students, inspired by the children's book *Where's Waldo*. These art exhibitions located in alternative spaces, outside of the New Urban Arts gallery, has greatly increased awareness of our programs, prompted the public to acknowledge youth voices, and encouraged new confidence in our student artists.

The lowest attendance for an event was the youth-led workshops in February. A fee was charged for attending these workshops that intended to have our students teach adults to make handmade Valentine's Day gifts such as knitted scarves and earrings. These youth led workshops were originated with an idea previously developed in 2005 that was never executed due to staff transition. Despite media attention and robust promotional efforts, the workshops did not generate much audience. Perhaps it was due to the \$35 workshop fee. This concept of a youth led arts workshop series for adults is worth continuing to develop, as it serves our mission well and promotes youth leadership and voice. In order to ensure adequate number of workshop participants, new strategies for developing audience need to be further explored. For example, students leading the workshops could bring a parent, sibling or teacher that they "teach back." Also, while the end of year student exhibition received phenomenal attendance, the crowd eventually grew too large at 400 people. In the future, this culminating event will need to be reorganized to ensure safety and success that cannot be accomplished with such a massive turnout.

Artist Mentor Perspective:

“At New Urban Arts, I’m reminded that the world is a mirror and you get what you give.”

- Jason Brockert, artist mentor, 2006-07

“New Urban Arts is a place where people pay attention so closely that every time I speak I am challenged anew to make sure what I am saying reflects what I think, and to explain myself more clearly and directly. It is also a place where I know that the weirdest, most radical, or (seemingly) least logical thing I say will be taken seriously and listened to. Nobody tunes out, nobody turns off. We are present in each others' presence.”

- Jean Cozzens, artist mentor, 2005-2007

Recommendations for 2007-08 Programming Year:

GOAL #1 INCREASE STUDENT PARTICIPATION

Objective 1: Provide students RIPTIKs as needed

Rationale: Students repeatedly report transportation as a major barrier to their participation in our programs. Providence high school students are provided a bus pass only if the distance between their school and residence exceeds 5 miles. Students living in the nearby West End neighborhood are not provided with free public transportation to school or after school programs. In the city of Providence, students who are given complimentary bus passes are not permitted to use them after 5pm on school days. Only students enrolled in school based extra curricular activities that are scheduled past 5pm, which is traditionally sports teams practice, are allowed permission to ride the bus after the 5pm curfew. These students are given a sticker verifying this circumstance. Student bus passes are not valid at all during weekends or during the summer.

Process: In the upcoming year, New Urban Arts will distribute one time tickets for the Rhode Island Public Transit Authority for students who are in need of public transportation to and from our studio. In addition, we will post visible bus maps and information regarding Providence public transportation in our studio.

Objective 2: Provide academic tutorial support to program participants

Rationale: In the end of year survey, students identified poor grades as a significant obstacle to their participation in our after school programs. The College Visions advisor has also noted that our seniors would achieve even more success in college access, if they receive new support in their academic performance. New Urban Arts is committed to providing resources that empower high school students as artists and leaders. In focus group conversations with students, there was consensus that students did not want tutoring or an academic integration into the arts projects after-school because it would negatively affect our existing programmatic culture. Students agreed that weekend tutoring would be a great addition to our current programming.

Process: In the upcoming year, New Urban Arts will launch a new tutorial program, Saturday Studio Study, in which volunteers mentor students in math and science homework, writing and editing essays, and preparing for tests weekly on Saturdays from 11am to 3pm.

Objective 3: Strengthen school partnerships as a student communication strategy

Rationale: In the end of year survey students acknowledged that a barrier to their participation was in not knowing *how* they could participate. Despite this year's multiple efforts to raise awareness of our programs through new student communication strategies, accessing the many opportunities at our drop in studio can seem daunting for

students, as they learn to navigate our dynamic network. Working more consistently and directly with school partners to better communicate our program offerings throughout the year will affect our capacity for informing and reaching students.

Process: In the upcoming year, New Urban Arts has been named a 21st Century Community Learning Center and looks forward to deepening our partnerships with our 3 neighboring schools, Central High School, Classical High School and Textron Chamber Commerce of Academy. Through this new support, New Urban Arts will redirect staff capacity towards building relationships with teachers, counselors and principals at our schools beyond initial student recruitment. There is an expected correlation between school awareness of our program opportunities and student awareness.

Objective 4: Hire more male artist mentors

Rationale: New Urban Arts' student body is about 70% female, which resembles the artist mentor population. Historically, artist mentors have historically been predominantly female. 70% of our artist mentors were female in 2005-06, with five out of 16 artist mentors female. In 2004-05, 28% of artist mentors were female with a low ratio of 3 males compared to 11 females. A 2005 survey by the Child Trends Data Bank reports that female students are more likely than male students to participate in the arts after-school, participating at twice the rate of male students (24 versus 12 percent). www.childtrendsdatabank.org To counter this trend, increasing male mentorship in our studio could directly influence participation by young males.

Process: In the upcoming year, New Urban Arts will more closely consider gender imbalance when selecting artist mentors. We seek to have nearly 50% of our weekly mentors serve as positive male role models to our students.

GOAL #2 STRENGTHEN THE ARTIST MENTOR EXPERIENCE

Objective 1: Provide artist mentors with support, coaching and opportunities for reflection

Rationale: Although artist mentors have reported transformative experiences in our studio, and we continue to be amazed by their deep dedication and commitment, it is important for New Urban Arts to consider how to expand its support for artist mentors and how this new programming builds a foundation for future growth. Investing in our artist mentors is interrelated with expanding our impact both inside and beyond our studio.

Process: In the upcoming year, New Urban Arts will launch the Arts Mentoring Fellowship Program to support our volunteer artist mentors as artists and educators, and also to share publicly reflection and knowledge about New Urban Arts' community based arts practice with like-minded programs throughout the country. Two experienced community artists will be hired for a yearlong position from October through May, with an option for renewal in the following year(s). With two fellows in resident at New Urban Arts each year, New Urban Arts can increase its capacity to effectively respond

to the diversity of backgrounds, experiences and intentions of our artist mentors by facilitating individualized professional development support sustained throughout the year. With generous support from National Endowment from the Arts, the Arts Mentoring Fellowship program allows New Urban Arts to continue to deepen its impact in Rhode Island, while contributing to the growth of arts mentoring throughout the country.

Objective 2: Offer monthly trainings featuring leaders in the field of community arts

Rationale: Artist mentors have requested more direct access to New Urban Arts' network of support, including board members and donors, many of who are experts in their fields. Creating opportunities within the artist mentor professional development program to meet these connected friends of New Urban Arts will be a significant source in building the social capital of our artist mentors. It also provides a new avenue for the organizations' stakeholders to reinvest, by connecting them to the present group of emerging artists dedicating their time and energy to New Urban Arts.

Process: In the upcoming year, New Urban Arts will offer a series of optional "Big Table Talks" preceding the mandatory monthly mentor meeting. These hour-long conversations are facilitated by a visiting board member from New Urban Arts, working artist, and leaders in the field of community arts. Big Table Talks are centered around a specific topic related to the field of community arts. Artist mentors steer the content of these session, identifying topics of interest such as arts and activism, progressive education models, grant writing, youth development, residencies at artist communities, how to start a non-profit organization, among others.

GOAL #3 BUILD ALUMNI RELATIONS

Objective 1: Increase awareness of Online Alumni Network

Rationale: As we celebrate our tenth year of operation, New Urban Arts now has thousands of alumni students and artist mentors. We look forward to building stronger relationships with our alumni so that we can gather more information about the long-term impact of New Urban Arts' programs and provide a network that benefits alumni. With successful online communities such as Facebook and Myspace, New Urban Arts decided to design our own online relationship database to foster our growing alumni community. Through a password protected website, alumni can create profiles of themselves and access one another's current contact information and find out more about what your former students or mentors are up to now.

Process: In the upcoming year, New Urban Arts seeks to better promote the use of our online alumni network created for our former students and artist mentors. Currently, only 92 alumni have registered to use the site. We will conduct interviews and focus groups to determine how to better serve the needs of our alumni community, through additional features to our online network such as chatting, blogging and announcements.

Objective 2: Alumni take active role in leadership of organization

Rationale: New Urban arts has seen a rising trend in alumni students remaining local to Providence and wanting to continue their relationship with New Urban Arts after high school. Though youth leadership is intrinsic to our program development and implementation, we have learned that there is a need for institutionalizing youth leadership at New Urban Arts. Forming a youth governance board encourages the participation of recent alumni in new and exciting ways. It also avoids “creaming” the students who are more likely to take leadership roles on their own, and provides more process and protocol around student-led initiatives at the studio.

Process: In the upcoming year, an alumni student that graduated last spring is organizing a youth advisory board. The Studio Team Advisory Board (STAB) is a collective of students and alumni at New Urban Arts who seek to cultivate NUA as a youth driven studio by advocating for youth voice; advising the staff and board of directors; representing the organization to community leaders and supporters; assisting in the recruitment and orientation of new students; annually interviewing and selecting artist mentors; organizing exhibits, events, publications and arts workshops for the public. STAB members are leaders in the studio community at New Urban Arts, ages 13-21, who have participated in New Urban Arts nationally recognized programs for at least one year. They attend a monthly meeting and serve on at least one of the following committees: 1) studio 2) exhibits and events 3) publications 4) workshops.

Objective 3: Hosting dedicated studio space for Alumni each week

Rationale: New Urban Arts has learned that alumni seek a sense of purpose and place within the organization, feeling they have outgrown our Youth Mentorship Program model that is designed for high school students. To support our alumni students in continuing to develop and sustain their creative practice, local alumni require designated support and resources. Without the presence of younger students who new to New Urban Arts, alumni are better able to direct their attention to their own learning.

Process: In the upcoming year, New Urban Arts will offer the Alumni Open Studio every Saturday from October through May from 11-4pm. The open studio allows alumni to engage in a variety of art media available in our studio, from black and white photography and painting to screen printing and drawing. This non-restricted time inside the studio provide alumni the resources, community and physical space that will motivate their creative practice and reconnect them to New Urban Arts.

Benchmarks for 2007-08:

- ❖ Total registered students increase from 182 to 194.
- ❖ Number of actively engaged students raises from 111 to 125.
- ❖ Average number of students in the studio each month increases from 85 to 100, with an average of 30 students in the studio each day.
- ❖ Rate of returning students increases from 34% to 36%.
- ❖ Level 2 or more participation levels increases from 48% to 52%.
- ❖ Decrease the rate new students participate at Level 1 from 62% to 55%.
- ❖ Increase participation of male students from 36% of the studio to 40%.
- ❖ Host 6-8 events free and open to the public.
- ❖ Increase total gallery attendance from 1635 to 1650 people.
- ❖ Receive 4-5 mentions in local press.
- ❖ Increase end of year surveys collected from 50% to 65% of our students.

APPENDIX A: ARTIST STATEMENTS BY STUDENTS

SELF PORTRAIT FROM RECYCLED MATERIALS

Pedro J. Gonzalez, 16

My artwork symbolizes the way my life runs as a junior in high school and a fry-cook at Wendy's. As foretold by my art, everything is very chaotic. It's a mix of randomness, disorder, unlikely placement and unreality. The way I feel about my life is that I love it but it does lack a sense of organization, but given the chance I wouldn't change anything. I was inspired by Greek mythology. I used a picture of Mars and bits of the solar system as my background.

SELF PORTRAIT FROM RECYCLED MATERIALS

Rosa Cantor, 17

This portrait is presenting me in a way I don't bring up in conversations with strangers. I feel that this is an impression I would like to give people. It shows what is truly important in my life other than the basics, like family and friends. A person would get this from me after many conversations later. All materials were gotten from the recycling center wanted to show textures. For me to use just paper was kind of boring and too plain, so I added more things that make it stand out. I really like how everything came together; it was like a puzzle. I really like how the colors combined very well.

SELF PORTRAIT FROM RECYCLED MATERIALS

Tamara Gonzalez, 13

In my self-portrait I used a blue aluminum foil, because it reminded me of the sky. For my sweater, I used a creamy plaited material, because I like the way it combined with the background. I used light brown buttons for my skin, because I wanted my skin to stand out. I put a tweety bird on the left side of my sweater because it represents my bird that passed away. That's one of the things I hold really close to my heart. My eyes are made of pebble because, to me, my eyes stand out. I used string and shoelace for my hair, not only to show the color of my hair, but also to show my personality. The highlights in my hair are not only for color but also to say I want to stand out. I'm very shy, but I want to break out to show who I am and who I can be.

A Famous Face – mixed media collage Rebecca Lynne Padilla, 16

When my photography class first came up with the idea to collage our faces I knew that I wanted to use magazine clippings. I went through many different ways of doing this but I finally found a way after finishing the hair on my collage. I thought my original idea was a good one, but during my process I gave up at least a dozen times. I'm an aspiring actor one of the most important things in an actor's career is her headshot. I took random headshots from magazines and used pieces of their faces for my "ultimate" headshot.

My shirt features random black and white photographs. Hidden in these photos are headshots of famous Hollywood actors. Can you find them?

1. William Petersen
2. Antonio Banderas
3. John Travolta
4. Oprah Winfrey
5. Rachael McAdams
6. Julia Roberts
7. Angelina Jolie
8. Michelle Pfeiffer

Experimental Silkscreen Rebecca Volynsky, 16

I spent the afternoon at New Urban Arts during one of my half-days a few months ago. I was experiencing an extreme lack of inspiration during that time. So, I decided to just begin screen-printing and see where I could go with it. It seemed to be the perfect solution since I had all of this time and free space to work. Andrew (one of the mentors here) and I started to collage using old, donated screens that we had found in the basement, as well as random metal screens that were lying around. This was one of the products of that experience. The most important thing that I learned was that the best way to solve "artists block" is to not wait around for inspiration to find you...instead, you should simply begin from nowhere, and then see where *your own* creativity takes you.

DINNER TIME

THESE PHOTOS DEPICT IN PLAIN sight 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

INSIDE THE WRITING'S MIND!

In 2nd grade, we colored an entire sheet of paper with colored pastel. Then we covered it with black paint and then carved into the paint when it dried, revealing the colors underneath. This project is where I get most of my ideas from today. People are uptight, and do everything in a certain way, I wanted to show that you don't have to be afraid to do things differently and see the world differently. I used a book because everyone reads and uses books, but why not look/view it in a new way? What I like most about how this piece turned out is how the tape looks when sewn through the bookbinding. It's so different and you wouldn't really use tape with a book. Shout outs to Jason my artist mentor and my art teacher from 2nd grade, even though I forget her name. LOL!!

LISA MINN

The World through a Barrier

There are a lot of barriers set up in the world. Especially as a young person of color from a low-income family. I decided to put barriers on things that people take for granted. Like cars. I like the photograph of flowers the most. Mainly because flowers are everywhere but sometimes people ignore the beauty. Shout out to Jesse. I really do think you're cool. Shout outs to the other cool cats at NUA. To Stump, for being loud and giving a care about what happens in my life. And of course the rest of the staff at YPI and all my corny friends.

Sam Geerah, 17

MIGUEL ON FIRE

I TAKE JAPANESE CLASS AT school, so I decided to write my name in Japanese for my screen print. I also added the word *fire* because the word looks cool in Japanese and also I'm a pyro. Fire is cool. Every time I wear this shirt they all shout, "Did you make that!?!". Now every time I wear a shirt with Japanese letters people assume I made it. Thanks to Jean, my mentor. Today is my birthday.

MIGUEL GARCIA

DESERTED NOWHERE AND LIFE AS A FLOWER

The pictures I took were right near the studio with one of the cameras out of the closet. Going through various tasks of pouring chemicals into a container and duping I developed my film. After my film was all set I choose which pictures I wanted to print out. Focusing and developing the film took a long time and a lot of patience. My idea for the deserted scene was to make the photo look like something from our past and capture feelings of depression or sadness, but the mattress makes me laugh every time I look at the picture. My idea for the plant was that the plant looked like it was giving birth to eggs for other plants, but of course, plants don't give birth. I like both of the pieces but if I had to pick one or the other I would definitely pick the alleyway because I actually sat down in the middle of the road to get the picture just right.

Gage Cate, 16

Polaroid and Junk Stuff

I have a strong relationship with my sister. She is one of my favorite people, someone who I am very comfortable around. It seemed only naturally to focus on her with my photography. She is relaxed when we are together, making my job easier. I don't seem to worry so much, which allows me to think and work. Other polaroids I took were of my family. This series was taken at Thanksgiving, all sixteen of us present. I met some sideways glances, probing questions, too low lighting, and blurry results. While my task was at times frustrating, there were still the immature jokes and food to even things out.

Hannah Candelaria

Photograph Series

Before I begin I first want to thank Emmy for all the help she has given me. She is a great mentor; I enjoy working with and look forward to working with her again anytime. And thanks to another mentor, Jesse, for donating a role of his negatives, which were used to wrap over my face in two of the photos below. These side images were made by holding my negatives up to a lamp and photographing them with my digital camera. Then the images were inverted on Photoshop. The image on the top is my doll that some people have seen and met during our last gallery show. Instead of negatives he has ribbons wrapped around his face. This image was taken with my digital camera with sepia toning. No Photoshop was needed. Finally my last photo on the bottom. This was taken with an SLR and was developed traditionally in the dark room. Thank you and say hi to the mentors who helped me with this series of photos.

Kim Heng, 16

When Mom's Away

Photography was something I've always had interest in, but never really had the chance to do. My first love was poetry but now I feel like I've abandoned her for photography. Sorry, anyways, now I've found a new way to express myself. I love close to everything about photography. For these pictures, I used this box that I painted and some fake jewelry, lights, camera and a friend. I picked the box to focus on because I painted it and thought it was pretty. And the ideas for the pictures originally came from that. The thing I liked most about these pictures is the emotion that comes through. I would like to shout out to my model who was awesome, Maritza, aka ~ LUCY ~ much love, much love. And my box that came out so so pretty when I painted it. And Jesse, you rock for putting up with me.

Valentina Jean-Claude

Save Darfur Ribbons

The people of Darfur need our help. In Darfur, hundreds of people a day are raped, starved and murdered by the Sudanese armed forces and a Sudanese government-backed militia known as the Janjaweed.

At least 400,000 people have died and more than 2 million Darfurians have been left homeless. The United Nations Security Council authorized that peacekeepers be deployed to Darfur, but the Sudanese government has not yet allowed them entry. Meanwhile, the calculated campaign of displacement, starvation, rape, and mass slaughter continues.

The Save Darfur Coalition's mission is to raise public awareness about the ongoing genocide in Darfur and to mobilize a unified response to the atrocities that threaten the lives of two million people in the Darfur region. www.savedarfur.com

Help me support their cause, by donating 50 cents for a ribbon.

Jacqueline Paniagua, 16

Fear and Loathing

I used charcoal and graphite for this piece because it was my first time and I wanted to try them. I outlined the body then began smudging to create shadow. I was inspired by a photograph by Edward West in 1934. I like that the face isn't visible, only the body form is.

Rosalia Velis, 16

Upwards

My intention for my work was for its first impression to be strikingly confusing. The idea was inspired by my English teacher who scolded me about not having the ability to organize my thoughts. I am a random individual and wanted this to be reflected through this piece. The Polaroids of the simple staircases are meant to neutralize the spontaneity of the words.

Sosothabna Ngim

Collage Series 2006-2007

These pieces include paper clippings of many different images and patterns, as well as watercolor, pencil, marker, and charcoal. I found it interesting to see how collages can be developed with different layers and materials. Many of these pieces share the common theme of the female voice, and all use lines as well as geometric patterns.

Rebecca Volynsky, 16

Feet

These Polaroids are of feet. I based my photos on feet because I find that people expect a person's emotions to only be expressed by their face, but a lot of people don't realize that feet can also express a person's emotions. Whether in motion or still, feet can hint at what a person is doing or what their mood is at that moment. I hope these photos draw more attention to people's feet.

Samantha Khiev

SERIES OF SCREENPRINTS

I DO FASHION DESIGN ON MY OWN and I have started a label, ASTRO. I do mostly recycled/reconstructed fashions. I would describe my clothing pieces as not matching, but having a sense of balance to them. I use lots of different cloths, trimmings, and decorations in each piece.

Screenprinting interests me because it's a way to put pictures onto clothes and fabric. I had used fabric paints, but they were hard to control and had a gross texture. Screenprinting makes a nice, clean picture and is easy to wear.

This piece was an experiment. I was printing on ribbed fabric, and noticed how the texture affected the print. That got me thinking about how I could use texture in a print.

I made a simple geometric stencil and printed it into textured upholstery fabric. Then I flipped the printed fabric onto a piece of paper and dry squeegeed over it, transferring the paint onto the paper. It was really exciting to try a new method because I wasn't sure how it would turn out. Some of the fabrics worked well with this process, but some just printed plain blocks of color or little scratches of color. I picked my six favorite fabrics to use in the final print. The horizontal stripes reminded me of sandstone, so I chose earthy desert colors for the ink. I would like to thank Jean for helping me sprout my idea!

HANNAH LUTZ-WINKLER

Mood #34 1/2

I used oil paint, ink, and shimmer powder because I used all of the gouache to flavor my English muffin. I painted two separate pictures, and, dissatisfied with both, started peeling away the paint. But, alas, I saw something worth keeping amid the madness. Often when I paint, it is not because inspiration strikes, rather the opposite: it is because inspiration never strikes. What I like most is the girl with popcorn kernel hair (lower right hand corner). Shout outs to Cy Twombly, Lewis Carroll, Jackson Pollack, Aubrey Beardsley, John Keats, Frida Kahlo, E.E. Cummings—thank you.

Michelle Downing

T o u r o f M y s e l f is a map of my most important attributes, my legs, arms and head. Each body part connects to the other, but not just physically. I've never created artwork on myself before, just of myself. I felt the piece needed to be private, yet public. That's why I made the envelopes that viewers can open and read. I was trying to get people to touch the piece, trying to get them to open the envelopes and read, kind of interactive and hands-on art. The envelopes act as a legend to my map, as the colors of the envelopes correlate with the colors in the image of myself, which are used to define my most important attributes. Thanks to my dad for his family history in painting and thanks to my mom for her history in manualities (crocheting, paper folding).

Jennifer Sanchez

Wrong Address: A Mail Art Series

Here are eight postcards. They all were sent from and to a single literal place, although the places they come from and go to are figuratively different.

That's the great thing about art: you can totally deny reality when the need to be really profound and postmodern and stuff arises. You can also interpret things to mean whatever you want, like maps.

These postcards are a map, each one showing a different place in my mind that inspires a whole different idea, and the paths they took were not just through the United States postal system, but through my self-expression of each idea.

Hooray for metaphors!

Love, Kian

MAP OF MISCONCEPTIONS

is map of the assumptions people have about me. My original idea was to map myself throughout different stages of my life, according to my various hairstyles. Each stage was going to be represented by a different photograph of myself: "Current Me," "Classic Me," "Spanish Stereotype Me," "Me as the Tough Guy," and of course a photo of me during my emo phase. I eventually abandoned the idea and started to design a map of people's misconceptions of me. The key to reading the map is below and highlights the materials I used in this piece. I'm known for my large drawings and this summer I wanted to try something else. I wanted to work small in this piece, and try new media. Enjoy another Aneudy masterpiece.

Aneudy Alba

MAP KEY:

Spray Paint: was used to create a static effect on the black matte board surface. This was a good start, since now I had something appealing to the eye since most maps aren't. Think about it. When was the last time you looked at a map and said "Damn, that's hot, Son." (that's a rhetorical question).

Photocopied pictures of myself were placed all throughout the map to visually show a stream of consciousness.

Magazine article excerpts on America's rising obesity rates were included to counteract the misconceptions portion of my map. It also reminds me of how my mother claims I wouldn't weigh as much if I lived in the Dominican Republic.

The other magazine clipping is of a series of gun paintings by Andy Warhol (who is in my opinion overrated) to represent the misconception about the neighborhood I live in, the South side of Providence. Many people see it as a bad neighborhood, but it is actually a well-organized and almost self-sufficient Spanish and African neighborhood. We all can't be blamed for the actions of a limited few. I also noticed that the South isn't included in anything having to do with Providence, unless it's for negative or for politically strategic purposes. The point is yes, I live in the South Side. And no, I'm not a Thug. End of story.

Text was incorporated to represent the fact that I can be misunderstood as a communist, based on my hairstyle and clothes. This isn't true. I love Nike way too much to be a commie. Hell, I thought the American dream was to get rich and become a capitalist pig. I'm way too into consumer culture to be a commie. Besides, I can't be a commie. I was in a band called FREETHOUGHT. Come on. That is the epitome of being anti-commie. The English alphabet written in different fonts are placed around the gun image to represent the fact that a gun sounds the same in every language, and the results are the same no matter who and where you are.

Wallpaper samples were collaged into the piece to fill the extra space. There is no deep meaning behind it. It's just filler. I figured people would appreciate the honesty.

The Binary Gender Expectations Map

My primary intention in creating this piece was to reflect on the words used to establish people's societal expectations based on their gender. Many of the words and expressions shown on the paths are qualities a person can have that might be judged by others in ways specific to whether they are male or female, and associations and reactions that come from these judgments.

For example, a woman expressing her emotions in a reactive manner might be seen as feisty and hysterical, and people may explain away - and invalidate - the way she acts by blaming it on PMS. A boy with aggressive or violent tendencies could be expected - after all, "boys will be boys." Along the same lines, shy and soft-spoken tendencies would be seen as unmasculine. (See upper right quadrant).

Some of the words and arrangements I used in this map may seem confusing or out of place to the viewer. Others might just seem untrue, especially for this time period. The paths have been deliberately arranged to allow for multiple interpretations of why words are located in certain places and what the connections between them mean. Are any parts of the piece familiar to you in any way? Can you follow your own path along the lines denoted, or does it skip paths and cross over boundaries? What paths and boundaries have you encountered in relation to your gender?

Shout outs and immeasurable thanks to all who have watched and helped me in the creation of this project: Sarah and the Creative Cartography program for inspiring the original idea and prototype, Jean and JJ for their constructive advice on the technical aspects of making it, and everyone who offered their suggestions, observations, and personal stories relating to this map as a work in progress. This has by far been the most complicated artistic piece I have ever worked on, and I never would have gotten anywhere with it without anyone's help.

- Kian Shenfield

APPENDIX B: CREATIVE PRACTICE RUBRIC

	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 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 be 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

APPENDIX C: YEARLY RETENTION RATE ANALYSIS

<u>Yearly Retention Rate Analysis</u>	<u>2004-05</u>	<u>2005-06</u>	<u>2006-07</u>
Total # of students:	108	86	111
Total # of students from previous year who graduated:	13	9	17
Total # of students from previous year who moved:	8	2	0
Total # of students who returned for 2nd, 3rd, or 4th year:	26	30	38
Total # of new participants:	69	56	73
Retention Rate:	32%	31%	55%

APPENDIX D: YEARLY END ATTENDANCE RATE

	1	%	2	%	3	%	4	%	Total	%
	58	52%	22	20%	16	14%	15	14%	111	100%

ALP		####		####		####		####	0	0%
Birch		####		####		####		####	0	0%
Central	13	72%	1	6%	2	11%	2	11%	18	16%
Classical	14	33%	13	31%	6	14%	9	21%	42	38%
Feinstein	4	57%	1	14%	2	29%	0	0%	7	6%
Hanley		####		####		####		####	0	0%
Harrison Street		####		####		####		####	0	0%
Health/Science		####		####		####		####	0	0%
Hope	1	50%	1	50%		0%		0%	2	2%
Mount Pleasant	3	100%		0%		0%		0%	3	3%
Textron	5	42%	1	8%	2	17%	4	33%	12	11%
The Met	7	54%	4	31%	2	15%	0	0%	13	12%
Other	10	77%	1	8%	2	15%		0%	13	12%
Middle School		####		####		####		####	0	0%
Unavailable		####		####		####		####	0	0%
Not Attending	1	100%	0	0%	0	0%	0	0%	1	1%

Total	58	52%	22	20%	16	14%	15	14%	111	100%
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Male	19	53%	7	19%	6	17%	4	11%	36	32%
Female	38	54%	14	20%	9	13%	10	14%	71	64%
Transgender	1	50%	0	0%	1	50%	0	0%	2	2%
Other	0	0%	1	50%	0	0%	1	50%	2	2%

Total	58	52%	22	20%	16	14%	15	14%	111	100%
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	1	%	2	%	3	%	4	%	Total	%
	58	52%	22	20%	16	14%	15	14%	111	100%

APPENDIX D: YEARLY END ATTENDANCE RATE (continued)

Bisexual	2	18%	4	36%	3	27%	2	18%	11	10%
Gay	1	33%	1	33%	0	0%	1	33%	3	3%
Heterosexual	44	57%	14	18%	9	12%	10	13%	77	69%
Unavailable	6	67%	1	11%	2	22%	0	0%	9	8%
Other	3	43%	1	14%	1	14%	2	29%	7	6%
Questioning	2	50%	1	25%	1	25%	0	0%	4	4%

Total	58	52%	22	20%	16	14%	15	14%	111	100%
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African	3	75%	0	0%	0	0%	1	25%	4	4%
African American	6	86%	1	14%	0	0%	0	0%	7	6%
Asian	6	55%	3	27%	0	0%	2	18%	11	10%
Asian American	2	33%	2	33%	1	17%	1	17%	6	5%
Cape Verdean	0	0%	0	0%	2	100%	0	0%	2	2%
Caribbean	3	100%	0	0%	0	0%	0	0%	3	3%
Caucasian	8	42%	4	21%	6	32%	1	5%	19	17%
Hispanic/Latino	18	50%	6	17%	5	14%	7	19%	36	32%
Native American	1	100%	0	0%	0	0%	0	0%	1	1%
Portuguese	1	50%	1	50%	0	0%	0	0%	2	2%
Multi-Racial	7	54%	3	23%	1	8%	2	15%	13	12%
Other	1	20%	2	40%	1	20%	1	20%	5	5%
Unavailable	2	100%	0	0%	0	0%	0	0%	2	2%

Total	58	52%	22	20%	16	14%	15	14%	111	100%
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Free/Reduced	39	48%	18	22%	12	15%	12	15%	81	73%
N / A	19	63%	4	13%	4	13%	3	10%	30	27%

Total	58	52%	22	20%	16	14%	15	14%	111	100%
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First Year	45	62%	14	19%	10	14%	4	5%	73	66%
Second Year	10	56%	5	28%	2	11%	1	6%	18	16%
Third Year	3	23%	1	8%	3	23%	6	46%	13	12%
Fourth Year	0	0%	2	29%	1	14%	4	57%	7	6%

Total	58	52%	22	20%	16	14%	15	14%	111	100%
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	1	%	2	%	3	%	4	%	Total	%
	58	52%	22	20%	16	14%	15	14%	111	100%

APPENDIX E: COMPARISON OF SURVEY SAMPLE TO STUDENT BODY

Participated **100%** Surveyed **46%**

SCHOOL

ALP	0	0%	0	0%
Birch	0	0%	0	0%
Central	18	16%	4	9%
Classical	42	38%	19	42%
Feinstein	7	6%	5	11%
Hanley	0	0%	0	0%
Harrison Street	0	0%	0	0%
Health/Science	0	0%	0	0%
Hope	2	2%	0	0%
Mount Pleasant	3	3%	6	13%
Textron	12	11%	6	13%
The Met	13	12%	4	9%
Other	13	12%	0	0%
Middle School	0	0%	0	0%
Unavailable	0	0%	0	0%
Not Attending	1	1%	1	2%
Total	111	100%	45	100%

GENDER

Male	36	33%	16	37%
Female	71	66%	25	58%
Transgender	1	1%	2	5%
Total	108	100%	43	100%

SEXUAL ORIENTATION

Bisexual	11	10%	5	11%
Gay	3	3%	1	2%
Heterosexual	77	69%	32	71%
Questioning	4		2	
Other	7		3	
Unavailable	9	8%	2	4%
Total	111	90%	45	89%

Participated **100%** Surveyed **46%**

ETHNICITY

African	4	4%	0	0%
African American	7	6%	0	0%
Asian	11	10%	3	7%
Asian American	6	5%	0	0%
Cape Verdean	2	2%	2	5%
Caribbean	3	3%	1	2%
Caucasian	19	17%	12	28%
Hispanic/Latino	36	32%	17	40%
Native American	1	1%	0	0%
Portuguese	2	2%	1	2%
Multi-Racial	13	12%	5	12%
Other	5	5%	2	5%
Unavailable	2	2%	0	0%
Total	111	100%	43	100%

SOCIO-ECONOMICS

Free/Reduced	81	73%	35	78%
N / A	30	27%	10	22%
Total	111	100%	45	100%

NEW / RETURNING STUDENTS

First Year	73	66%	26	58%
Second Year	18	16%	8	18%
Third Year	13	12%	9	20%
Fourth Year	7	6%	2	4%
Total	111	100%	45	100%