

NEW URBAN ARTS

# EVALUATION

2008



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## Executive Summary

*We all had to step up, we were not going to let this place fail.*  
New Urban Arts staff member at year-end retreat

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 as artists and leaders to develop a creative practice they can sustain throughout their lives.

We find ourselves at a crossroads following a successful leadership transition. In June 2007, New Urban Arts faced a significant challenge, the resignation of its founder and Executive Director. Tyler Denmead pioneered the concept of Arts Mentoring and was a leading figure in the Providence arts, education and nonprofit communities. New Urban Arts' growth from 1997 to 2007 paralleled the rise of many innovative youth arts organizations, the development of its Westminster street location into a busy street with many thriving businesses and Providence's wider emergence as a nationally renowned arts and cultural destination.

As a community organization that reflected the personality and ambitions of its founder, there was understandable concern that the transition would lead to a dip in performance. From June 2007 to February 2008 former Program Director Tamara Kaplan served on a part-time basis as the interim Executive Director while a search committee comprised of students, staff, past and current board members conducted a national search for a new Executive Director. Volunteers, artist mentors, staff, board members and students all stretched into new roles and responsibilities to ensure the continued success of New Urban Arts. Describing that time, one staff member said, we all had to step up, we were not going to let this place fail.

Despite the challenges, by many measures, 2007 to 2008 was the most successful year in New Urban Arts' history. Individual giving increased from \$55,000 in 2007 to \$70,000. New Urban Arts reached record highs in student enrollment and participation in its after-school Youth Mentorship program. Many successful new initiatives were launched including a well-attended public conversation series, an academic tutoring program and the Arts Mentoring Fellowship, an initiative to support New Urban Arts' corps of volunteer artist mentors. Many funders continued to support New Urban Arts expressing their confidence in the organization's transition. In 2008, New Urban Arts, for the fifth time, was named one of the 50 premier arts and youth development programs in the country by the President's Committee on Arts and Humanities.

New Urban Arts finds itself in a position of strength. With new board and executive leadership, clarity around our program, mission and values, a multi-year financial commitment from the RI Department of Education and the confidence of having weathered the greatest transition in our history, we are in an ideal position to think ambitiously about the greater impact we want to have outside of our walls.

This evaluation report documents what we have learned about our impact in the last program year (2007-08), along with our plans for strengthening our programs next year and beyond. It focuses on the evaluation of our Youth Mentorship Program during the 2007-08 academic year, along with public events and exhibitions. Below are highlights of our 2007-08 programming year:

- New Urban Arts partnered over 100 high school students with 19 artist mentors, ages 17-55. Artists volunteered over 4,000 hours to mentor our students in the visual and literary arts, building powerful mentoring relationships. 42% of our artist mentors this year were male. 50% of the artist mentors returned for a second or third year.
- Of our youth participants: 88% strongly agreed that New Urban Arts is a safe and supportive environment (and the remainder agreed); 97% strongly agreed or agreed that they had developed more confidence through participating in New Urban Arts during the past year; 97% strongly agreed or agreed that they had built strong, trusting relationships with their peers and artist mentor; 93% strongly agreed or agreed that they had improved as artists.
- 2,320 people attended New Urban Arts gallery events, including nearly 500 guests to our annual Art Party and end of the year celebration.
- Over 300 high school students registered for our arts mentoring program. Our student enrollment doubled in the past 2 years. On average we received nearly 40 new applications each month. 52% of students returned to participate in our programs for their second, third or fourth year.
- 131 students actively participated throughout the year. We see active participation as students who attend our programs at least once monthly for 4 or more months throughout the year. An average of 116 students participated each month, with an average of 29 students using the studio each day.
- Over 10 Providence High Schools are represented in our studio, with the majority of students attending Central, Classical, Feinstein, Mount Pleasant, the Met and Textron Chamber of Commerce Academy;
- 74% of our students qualify for free/reduce priced lunch. 53% live in Olneyville, Elmwood and the West End, and these neighborhoods are 55% Hispanic, with 35% of the population under 18 years old and 37% of the families living below the poverty line.
- Through our partnership with College Visions, a college preparatory program, 100% of our seniors were accepted to college. Our graduating seniors were accepted at over 30 colleges, universities and arts schools around the country, among them: Rhode Island School of Design, The Art Institute of Chicago, University of Rhode Island, MassArt, Holy Cross, and Syracuse University.

- We continued to develop new opportunities for young people through partnerships with the RISD Museum, the Providence Athenaeum, and Brown University's local radio station, BSR 88.1FM which broadcasted our weekly radio show.

- Our summer programs have grown to 300+ hours of programming, including paid work opportunities where students develop job-readiness and teaching skills.

### **Program Goals and Objectives for 2008-09**

Based on data we've analyzed we have three program goals for the upcoming year:

#### **GOAL #1 INCREASE STUDENT PARTICIPATION**

In our 2007 evaluation report, students cited lack of information, public transportation and grades as barriers to participation in our programs. In response, we launched an academic tutoring program (Studio Study Buddies), began offering free one-way bus passes to students to get to and from our studio and more aggressively conducted in-school recruitment through classroom visits. We're pleased to find that the overall number of students who cited those barriers last year declined significantly. This year, we seek to build on that success by continuing to make tutoring a more integrated part of our studio community, more widely publicizing the complimentary offer bus passes and developing closer partnerships with local public schools through a teacher/parent advisory council linked to our board of directors.

While New Urban Arts targets and attracts a predominantly low-income and minority student body that mirrors the diversity of Providence, we sought to further diversify our student body in terms of gender (consistent with national out-of-school participation rates, females are over represented in our student body) and school affiliation (students from Classical high school, a high-performing college prep public high school have historically been over represented in our student body). To address this, we made a concerted effort to attract male Artist Mentors and last year, nearly half of our artist mentors were male. While female enrollment still exceeded male student enrollment, we were encouraged that male students, once enrolled, participated as often as female students. This year, we will make an effort to recruit more male students.

To ensure that we are reaching as diverse a student body as possible, we are continuing to target Central high school in our recruitment efforts which has the lowest graduation rate of the three public high schools that are near us. Last year, we had nearly double the number of students from Central High School enroll in New Urban Arts than the year prior (35 versus 18). In the coming year we seek to build on this success through a diversity of recruitment and engagement strategies including, but not limited to 1) recruiting through the guidance department, 2) behavior specialists will place students who are required to do community service at New Urban Arts 3) in-classroom visits 3) creating a display of artwork at the school 4) working with the principal to promote our materials throughout the school 5) periodically monitoring participation of students from Central high school and intervening as necessary through personal contact.

#### **GOAL #2 CONTINUE TO STRENGTHEN THE ARTIST MENTOR EXPERIENCE**

Last year, New Urban Arts launched 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. After much positive feedback from past mentors and students about the Fellows program we will continue to develop this program in the coming year. The Fellows provided much needed support to Artist Mentors and the Program Director as the number of both students and artist mentors reached record highs last year. Artist mentors frequently report that the New Urban Arts community is an important social network that supports their professional and creative development. In addition, the majority of artist mentors are early in their careers and at important junctures (college students or recent graduates) and our professional development program can help Artist Mentors take the next steps in pursuing a career that integrates their creative practice with community and youth engagement.

### **GOAL #3 BEGIN DEVELOPING A COMPREHENSIVE APPROACH TO ALUMNI ENGAGEMENT**

As part of our long-term strategic planning process, we're developing a comprehensive alumni engagement plan for former students, mentors and other New Urban Arts constituents. Our rationale is that alumni engagement allows us to share our values and practice in the greater world without compromising the level of intimacy that is so important to a strong, high-quality local program.

In addition, we will continue to institutionalize the Studio Team Advisory Board (STAB). Organized last year by an alumni student, STAB is a collective of students and alumni at New Urban Arts who seek to cultivate New Urban Arts 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.

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](mailto:info@newurbanarts.org). And please visit [www.newurbanarts.org](http://www.newurbanarts.org) to learn more about our current work. Thank you.

## Organization Overview

New Urban Arts is a nationally recognized youth arts organization in Providence, Rhode Island dedicated to building a supportive, stable community within the dynamic learning environment of an interdisciplinary arts studio. Our free, year-round out-of-school programs build meaningful mentoring relationships between artists and high school students. These programs promote leadership, risk taking, collaboration, and self-directed learning toward a creative practice youth can sustain throughout their lives.

We have been named one of fifty premiere arts and youth development programs in the country for five years. We were named a Champion in Action by Citizen s Bank/ NBC 10 in 2005 and the Rhode Island Department of Education named New Urban Arts a 21<sup>st</sup> Community Century Learning Center in 2007.

**Start Date:** 1997

**Setting:** New Urban Arts is housed in a storefront art studio, adjacent to two public high schools and one small charter high school. Our facilities include a gallery, darkroom, screen printing studio, tabletop printing press, resource library, administrative offices, computer lab and 2,300 square feet of open studio space.

**Context:** We are located in Providence, Rhode Island, a city with incredible resources but significant challenges. The City of Providence s family poverty rate is double the nation s and Rhode Island has the nation s highest unemployment rate. Only 8% of Providence Public School were rated high-performing according to RI Kids Count, a local policy group. According to the US Census, the city of Providence is 36% Hispanic or Latino (of any race), 45.4% white, 15% Black or African American and 5.9% Asian.

**21<sup>st</sup> Century Community Learning Center (CLC):** Through a highly competitive application process, New Urban Awards was named a federal **21<sup>st</sup> Century Community Learning Center (CLC)** by the Rhode Island Department of Education and completed the first year of a five-year grant as a CLC. CLC s *provide academic enrichment opportunities during non-school hours for children, particularly students who attend high-poverty and low-performing schools.* New Urban Arts is a CLC for its three neighboring high schools (Classical, Central and Textron).

**Who we serve:**

**HIGH SCHOOL STUDENTS:** New Urban Arts primarily serves youth in the Providence public high schools. This year, our programs served over 150 public high school students during the school year and 40 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 and have little to no experience in the arts. (For more in-depth information, see page 14).

**ARTIST MENTORS:** New Urban Arts partners these students with 19 volunteer mentors who are local artists, aged 18-50. This year there were: 9 working artists, 3 graduate students, 3 undergraduate students, 3 recent graduates, and 3 were former students at New Urban Arts. 8 of our artist mentors this year were male, and 11 mentors were female.

**ARTIST IN RESIDENCE:** This year, four established artists were paid artists in residence at New Urban Arts. They included 2 professors from the Rhode Island School of Design, 1 employee at the RISD Museum, and 1 alumni artist mentor, a graduate of the Rhode Island School of Design who actively works in schools and communities. 2 of the artists participated in our summer Art Inquiry during July and August. The second set of artists served as Arts Mentoring Fellows from October through May, supporting the professional development of artist mentors and reflecting on New Urban Arts ecology.

### **Program Offerings:**

The **Youth Mentorship Program** partners Artist Mentors with small groups of high school students who develop powerful mentoring relationships through our free yearlong after-school program. Together, they foster risk taking and self-discovery through community building and creative arts projects designed collaboratively by Artist Mentors and youth in our interdisciplinary art studio. Studio Study Buddies are available to tutor students individually in math, science and writing.

The **Artist Mentor Professional Development Program** trains and supports 19 Artist Mentors each year who collectively volunteer over 4,000 hours of instruction and mentoring in the arts throughout the academic school year. New Urban Arts staff lead workshops for mentors in monthly meetings, all-day retreats, weekly small-group meetings and 1:1 coaching. Topics include: youth development, community arts practice, nonprofit management and community-building. The program is supplemented by guest presentations of artists, educators, and diverse community leaders.

The **Arts Mentoring Fellowship** supports two established artists and educators, in this yearlong position, to enhance New Urban Arts image in the field of community arts through reflective documentation of our studio learning community. Fellows publicly share knowledge, ideas and artwork about community arts practice and convene public conversations on sustaining lifelong creative practice. Additionally, Fellows support the professional development of Artist Mentors at New Urban Arts through regular inquiry sessions for Mentors to reflect on lessons learned about community-based arts practice for youth. In the tradition of college professors, Fellows attend regular studio hours each week for artist mentors to seek immediate feedback through direct, one-on-one consultation.

The **Studio Team Advisory Board (STAB)** is a student governance board that meets regularly to cultivate New Urban Arts 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.

The **Summer Art Inquiry** is a thematic-based arts program in which artists, scholars and 30 high school students spend July and August collectively exploring a common theme from a multi-disciplinary standpoint including research, art-making, creative writing and personal inquiry. Themes selected explore the human experience as it intersects with creative practice. Themes thus far have included mapmaking, shrine-making and correspondence. The Summer Art Inquiry culminates in student-led public workshops and an exhibition. Students receive stipends for their participation and acquire in-depth thematic knowledge and job-readiness skills.

**Funding Level:** Organizational budget is \$346,565 in operating expenses.

**Funding Sources:**

[Rhode Island Department of Education, 21st Century Community Learning Center Initiative](#)

[National Endowment for the Arts](#)

The Partnership Foundation

Minerva Foundation

[Citizen s Bank Foundation](#)

[Workforce Solutions of Providence/Cranston](#)

Hope Foundation

Columbus Foundation

Otto H. York Foundation

[The Rhode Island Foundation](#)

[Rhode Island State Council on the Arts](#)

[Rhode Island Council for the Humanities](#)

[The City of Providence, Department of Art, Culture, and Tourism,](#)

and donations from generous individuals like you.

## **Evaluation and Assessment**

At New Urban Arts, evaluation is ongoing and extensive. We seek to assess the effectiveness of programs, to identify when it is necessary to take corrective action throughout the year, to learn how students use our programs and the duration of their participation, and to understand how our programs impact participants.

In 2007-08, the following served as key components to program evaluation:

- (a) A system that tracks student participation daily, weekly, monthly, quarterly and yearly, and cross-references this information with student demographic information and defining characteristics. This system measures different student populations' usage of our studio;
- (b) The Participation Index, an equation created to better assess studio usage through a weighted number that takes into account the number of active students in correlation with their frequency of participation;
- (c) The Dashboard, a monthly assessment tool presented to the board of directors and staff that is used to regularly monitor benchmarks for student recruitment and participation, along with gallery attendance and financial contributions (see the Appendix E for a snapshot of our dashboard from Fall 2007).
- (d) Student registration forms in which students reflect on their creative practice in a written essay format;
- (e) An end of year survey presented every May requests qualitative and quantitative feedback from artist mentors and students (see pg 27 for survey results);
- (f) Platform for students to reflect on their creative process and learning in the arts through art exhibitions accompanied by written artist statements (see the Appendix A);
- (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) Gallery attendance tracking and feedback, which documents the impact of the gallery season (see pg 47 for participation findings from year);

## **Program Description**

This evaluation is an in-depth evaluation of our core program, the Youth Mentorship Program, which occurs after school from October through May and develops powerful mentoring relationships between artists and high school students at our drop-in, interdisciplinary art studio.

### **Program Goals:**

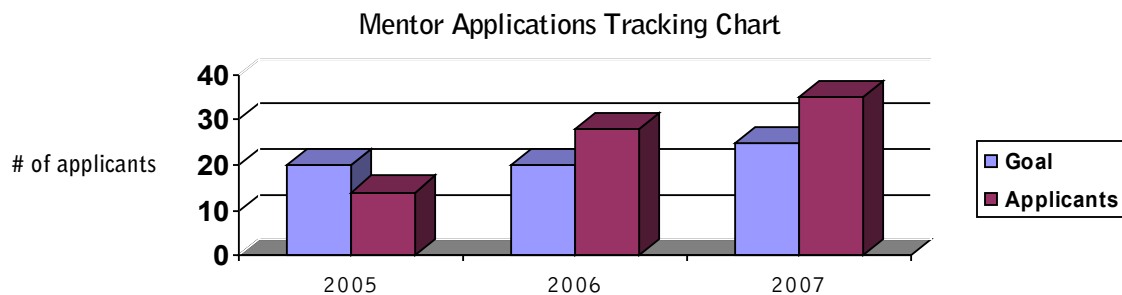
Our short-term outcomes for student participants are:

- (a) To be more able to build strong, trusting relationships,
- (b) To feel a more positive sense of self,
- (c) To be accountable to their own learning
- (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 who work with artists that volunteer as mentors, at least 6 hours per week during after school time, from October through May. Artist mentors are responsible for building nurturing relationships to enable young people to take creative risks in our interdisciplinary art studio.

Every September, 12 high school students self select to serve on a committee that interviews and selects new artist mentors who submit written applications and a portfolio of their artwork. The amount of qualified applicants interested in working with their community and mentoring young people in the arts continues to rise each year.



This year, 35 local artists applied and 22 applicants were interviewed for 8 open positions. 50% of the artist mentors from 2006-07 returned for a second or third year, limiting the number of positions available for new mentors.

The 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. Students register for our after-school program by completing contact and background information, identifying art media and artist mentors they are interested in working with this year, as well as answering a series of open-ended questions regarding their creative practice and learning goals.

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. This year we offered instruction in silk screen printing, black & white photography,

digital photography, video production, radio and sound, book making, fashion design and sewing, painting, drawing, comics, poetry, installation art, sculpture, art therapy, portfolio development, creative movement, salsa dancing and yoga.

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. 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, risk-taking, inclusion, autonomy and exploration. Our flexible program encourages students to try new things and take ownership for their education, while still developing meaningful mentoring relationships between students and artists. 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 end-of-year 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).

There are numerous studio traditions that students have initiated themselves and established in our annual program calendar. Much like yearbook or a 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 Photo shoot 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 Lock-in 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.

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.

## **Partnerships**

Through involvement at New Urban Arts, students access exciting opportunities provided by partnering organizations. For example, a senior student received extensive guidance in

preparing her portfolio for art schools through Project Open Door at the Rhode Island School of Design, another student worked with students from Paul Cuffee Middle School as a Youth Mentor, and two students were hired as Teaching Assistants at Providence City Arts intensive summer camp.

We have continued to develop our partnership with the RISD Museum, who hosted the 2<sup>nd</sup> Showcase on Young Photographers in the Fall. This significant opportunity invited student photographers to present their work to new audiences in a full-scale public lecture at a well respected cultural institution in Rhode Island. For the third consecutive year, we collaborated with Youth Pride Inc, a youth-serving organization in Providence dedicated to GLBTQQ youth, to host the Providence Youth Open Mic.

We have also continued working with the Providence Athenaeum and the Annual Philbrick Poetry Award. This award promotes the art of poetry in New England. Each year the Philbrick committee selects an esteemed writer to judge the Philbrick competition, and these judges lead a poetry workshop with young writers at New Urban Arts. This year Rhode Island poet, Forrest Gander visited with our active poetry mentoring group in the studio. A Brown University Professor, Forrest Gander is author of more than a dozen books of poetry, essays and works in translation and recent winner of a Guggenheim Fellowship and The Gertrude Stein Award for Innovative Poetry. After the workshop, students attended the Philbrick poetry reading at the Providence Athenaeum.

New this year, Brown University's local radio station, BSR 88.1FM, offered New Urban Arts weekly radio airtime during Winter and Spring of 2008. Through direct media access, youth experienced an immediate impact on their community as media makers. Working with artist mentor Ben Fino-Radin, students started Youth Voice Radio, recording and broadcasting topical round table discussions where youth candidly addressed issues that effect them, from video game violence and stereotypes of Asian Americans to light-hearted commentary on the Teletubbies phenomenon. The Archives from Youth Voice Radio can be heard on the web at [bsrlive.com](http://bsrlive.com).

10 high school seniors participated in College Visions this year, an extensive college preparatory program that provides yearlong mentorship through every aspect of the college admissions process, from financial aid to writing essays for college applications. In its fifth year, this partnership has been crucial in helping our students access higher education. This year, our graduating seniors were accepted at over 30 colleges, universities and arts schools around the country, among them: The Art Institute of Chicago, University of Rhode Island, MassArt, Holy Cross, Boston University, and Syracuse University.

New Urban Arts remains an active member of the Providence Youth Arts Collaborative (PYAC), which is a network of Providence organizations working with youth in the arts, including Community Music Works, Everett Dance Theater, Providence Black Repertory Company, AS220 Broad Street Studio, and Providence City Arts.

This Spring, Community Music Works and PYAC co-presented Imagining Art and Social Change, a two-day conference that brought together artists and educators, throughout

the state, and even across the country, to reflect on teaching and artistic practice as it intersects with social change and building community. New Urban Arts provided scholarships to artist mentors and 5 mentors participated. One of our students spoke on a student panel, two staff presented on New Urban Arts program model and pedagogy. Four mentors and alumni led art-making workshops in our studio. Our founding director, Tyler Denmead, traveled from England to facilitate and speak on panels throughout the conference. For more information about this conference, visit: <http://www.communitymusicworks.org/conferencedocumentation.html>

### Alumni Perspective:

Some people say that home is where you hang your hat. If this is true, my home is a little place called New Urban Arts and that is where I grew up. It isn't a house or a state of the art studio like you see in the movies.

To some people it's just bricks and windows that sit on a corner of an inner city street, but to me it is the most warm and inviting place I've ever known.

New Urban Arts is where I transformed from a shy young boy to the confident, outspoken person I am today. I was accepted into my new family the minute I walked through the door and that has never changed.

These strange, wonderful people taught me something new everyday and exposed me to a world full of color and mediums that I never knew existed.

-Michael Moretti, student, 2003-2006; mentor 2007-2008

## About the Students We Serve

- 303 students registered for our after-school programs in 2007-08 school year;
- 131 students actively participated (attended at least once monthly for 4 or more months throughout the year);

### **Of All Active Participants (131 students):**

- 33% were returning for their second, third, or fourth year;
- 67% were new students;
- Active participants represented more than 10 different Providence Public High Schools, while the majority attended Central, Classical, Feinstein, Mount Pleasant, the Met and Textron Chamber of Commerce Academy;
- 61% were female, 28% male;
- 13% identified as LGBTQQ and 15% did not answer;
- 46% identified as Latino, 14% Caucasian, 10% Asian, 8% Multi-racial, 6% African American, 1% Cape Verdean, 2% Caribbean, 2% Portuguese, and 4% as Other;
- 74% qualify for free or reduced price lunch;
- 53% live in Olneyville, Elmwood and the West End, and these neighborhoods are 55% Hispanic, with 35% of the population under 18 years old and 37 % of the families living below the poverty line ([www.providenceplan.org](http://www.providenceplan.org))

### Student Perspective:

There are no other places where I can express my ideas and be taken seriously. When I come here, I don't hear no.

I get directed onto a path so that I can reach my goals. I feel like I'm a successful person because I'm now on the verge of going to college soon.

I've been transformed thanks to New Urban Arts and I feel like it's my turn to help others now too.

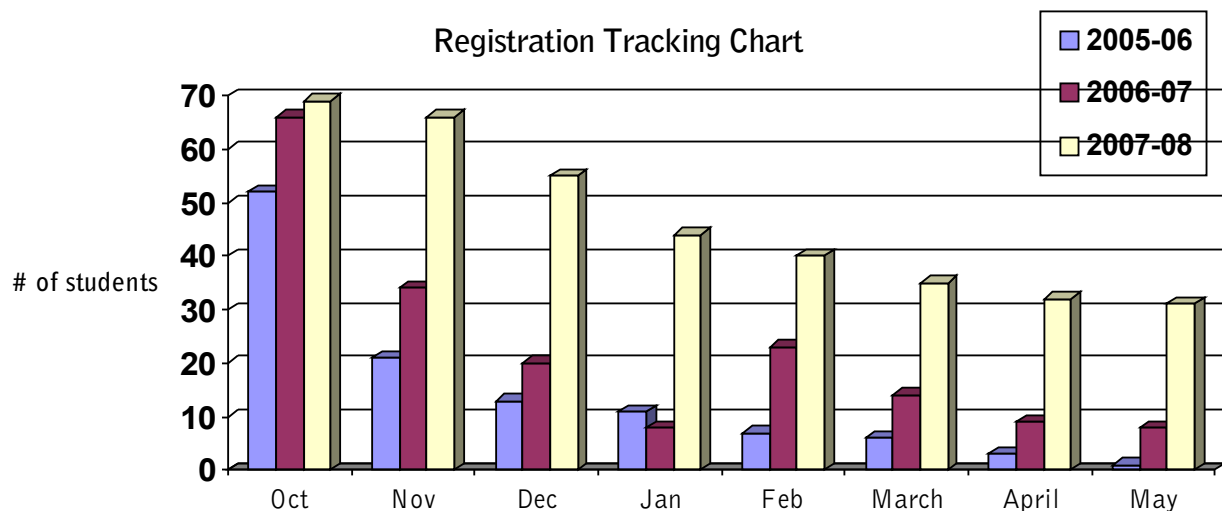
- Juan Cortez, student, 2007-08

## Student Enrollment

### Registration:

303 high school students completed registration forms for our programs this year. This is a significant increase from the 182 students that registered in the previous program year. Students are permitted to register for our free drop-in programs at any point throughout the year.

On average we received **38 new applications each month**, which is much larger than anticipated. The majority of our students, 63%, register during the first three months of programming, which is when staff currently prioritizes student registration and orientation. However, students continue to register throughout the course of the year at growing rates. 37% of students registered in the winter and spring months this year, compared to the year prior when only 12% applied later in the school year.

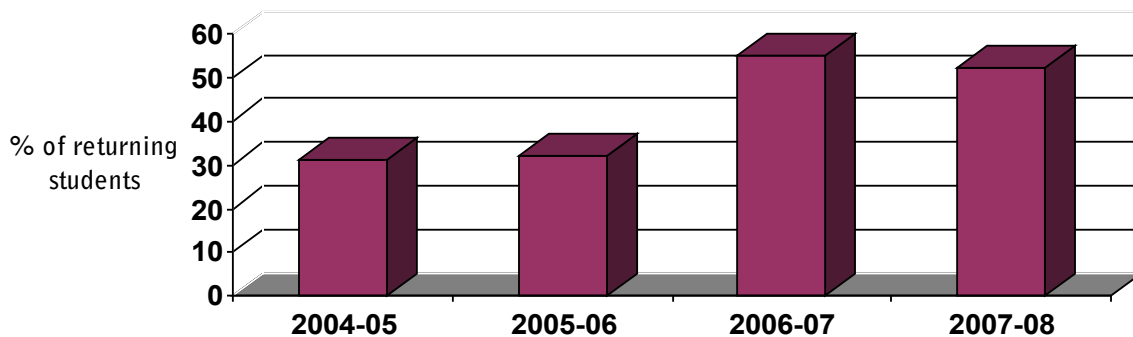


### Retention:

52% of our student participants from 2006-07 returned to participate in 2007-08. Our retention rate takes into account high school graduation and students who have moved out of state. For more information see Appendix C. This high retention rate is consistent with our goals and objective to sustain student participation over multiple years. 43 students in total returned for their second, third or fourth year participating in our programs. This is an increase from the previous year, when we had 38 returning students.

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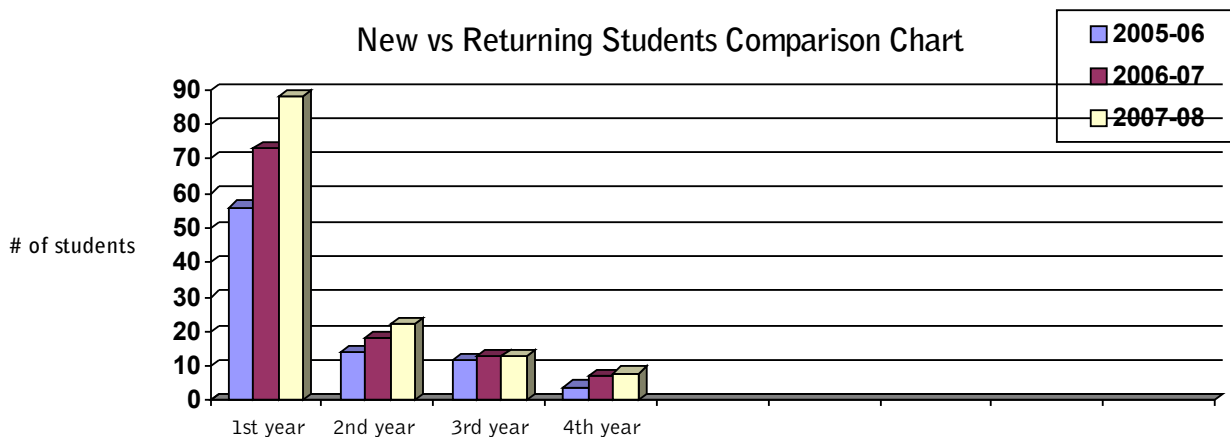
Retention Rate Chart



## Diversity of our Student Body

The diversity of our student body during the 2007-08 program year is similar to previous years in many ways. Our students socio-economic status hasn't changed, with nearly 75% of our students qualifying for free/reduce priced. Providence Schools offer breakfast and lunch daily to students at full price, reduced price and at no cost, depending upon eligibility standards established by the federal government.

The chart below shows a continuing increase in participation by new students, attending our programs for the first year:



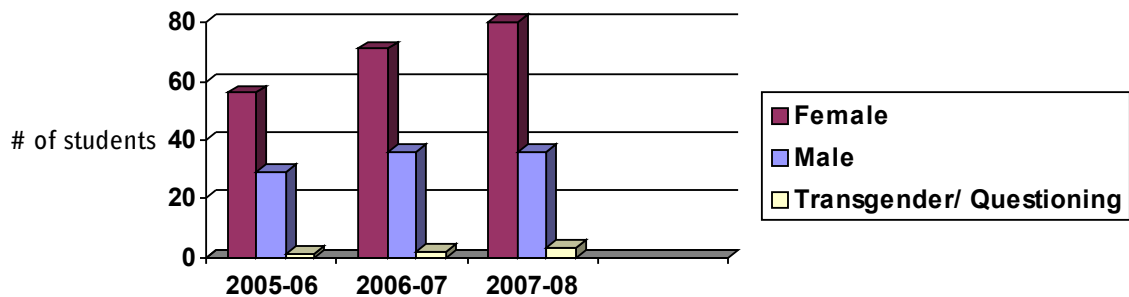
The percentages of new and returning students continue to stay the same as previous years, around 67% first year students, and 33% students returning for their second, third, or fourth year.

The diversity of our student body regarding ethnicity and race also resembles previous years, with a large population of students identifying as Hispanic/Latino (46%), Caucasian (14%), Asian and Asian American (10%), Multi-racial (8%), African and

African American (6%) along with smaller populations of Cape Verdean, Caribbean, Portuguese, and Guatemalan youth. 9% of students did not answer this question on the registration form. There was an 14% increase in student participation by young people identifying as Hispanic and Latino from last year (32% of student body).

Our student body continues to be largely remains female, representing 61% of our students. 28% of our students are young men. 1% of students are transgender and 2% are questioning their gender. 8% did not answer this question.

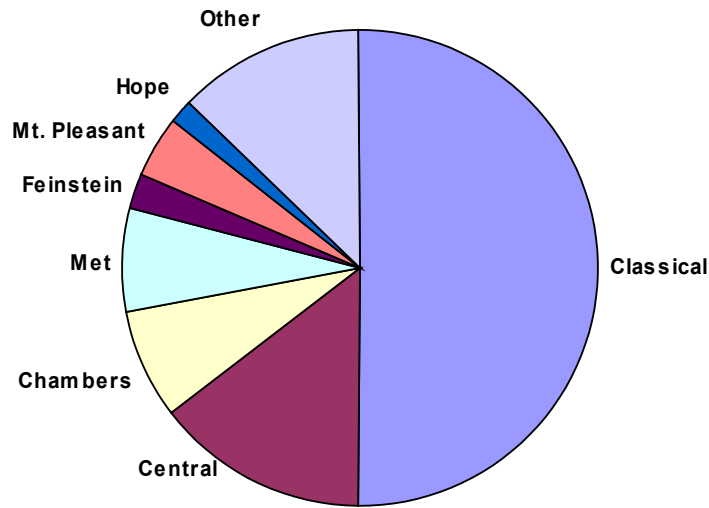
**Gender Comparison Chart**



Students from Classical High School make up 45% of our student body, with 13% attending Central High School, 7% attending Textron Chambers Commerce of Academy, 6% attending the MET, 4% attending Mount Pleasant High School, 2% attending Feinstein High School, 2% attending Hope High Schools, and 11% attending other schools. 11% of students did not answer the question, leaving their school affiliation unavailable for assessment.

New Urban Arts works to ensure diversity in school affiliation of the student body. Historically, we have a large representation from Classical High School, a high performing college prep school located directly across the street from our after school art studio. We are pleased to report that strategic recruitment efforts seem to have had positive effect on the diversity of the student body. This year 55% of student participants in our programs attended schools other than Classical High School.

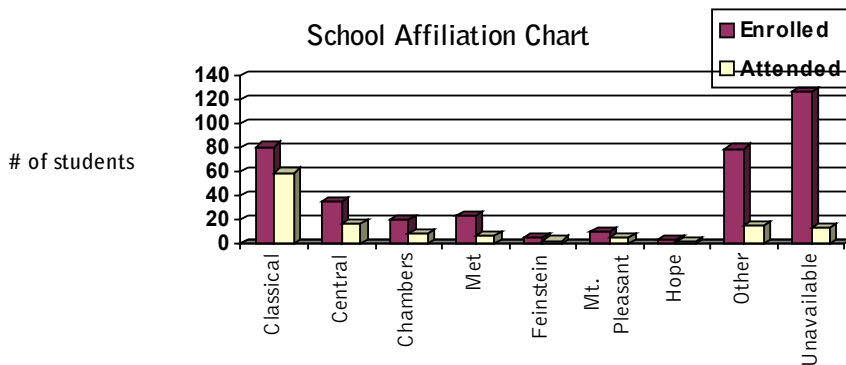
### School Affiliation Distribution Chart



# of Student Participants per School

The following chart outlines the school affiliation of the entire student body that enrolled in our programs, without considering their participation rate. It compares these registration rates with the attendance rates from each school, using school affiliation records of the 303 students that enrolled and the 131 students who actively participated at least monthly.

79 of the students who enrolled in our programs identified their schools as other than the 7 listed below. These schools attended include among them, E-Cubed Academy, Adelaide High School, Providence Academy of International Studies (PAIS), School One, and Health and Science. 126 students left this question of school affiliation unanswered in their registration forms. The school affiliation of these students is noted as unavailable in the chart below.



### Student Perspective:

New Urban Arts has given me a place to relax my soul and experience the life of an artist. It has shown me that no matter if I know or don't know how to do something, I can still be taught. This place has opened my eyes to the development of a new character in me.

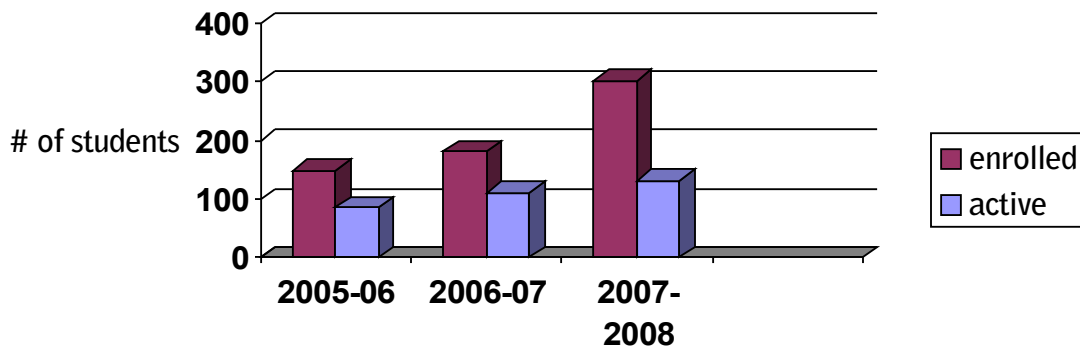
Andrea Freerks, student, 2007-2008

## 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.

The chart below shows a dramatic increase in enrollment this year, alongside the rates of participation, which is increasing at a more sustainable rate.

**Active Participants vs. Enrolled Students  
Comparison Chart**



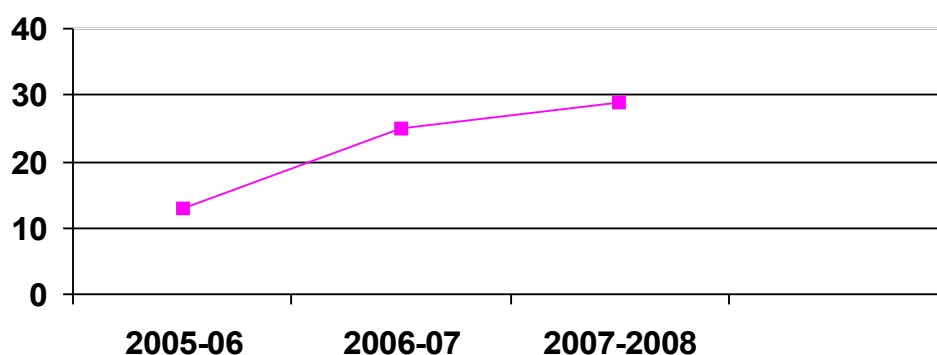
This year, in total, 303 students enrolled in our programs. 131 of these students were active participants who attended at least monthly for 4 or more months during the school year. Often these students participated several times throughout the month, throughout the year.

To be counted in attendance, a student must have sustained contact and engagement with the studio, not merely dropping by for a brief visit. Typically, students attend for at least 2 hours each day, for the duration of an entire workshop with an artist mentor. In addition to arts mentoring groups, New Urban Arts records student participation when students:

- Attend a special event (i.e. attending a performance or exhibition)
- Attend an off-site workshop as a workshop leader or participant for a partner organization
- Attend a field trip away from the studio
- Work in the studio independently
- Attend a meeting for the youth governance board
- Attend the studio for a school-based internship
- Receive college advising through partnering organization, College Visions

During the 2007-08 program year, the average participation at New Urban Arts was 29 students per day. This was calculated by totaling the daily attendance over 10 weeks selected at random. The daily studio attendance has continued to increase - the previous year 25 students attended each day, and in 2005-06, an average of 13 students attended each day. 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.

### Daily Studio Attendance Growth Chart



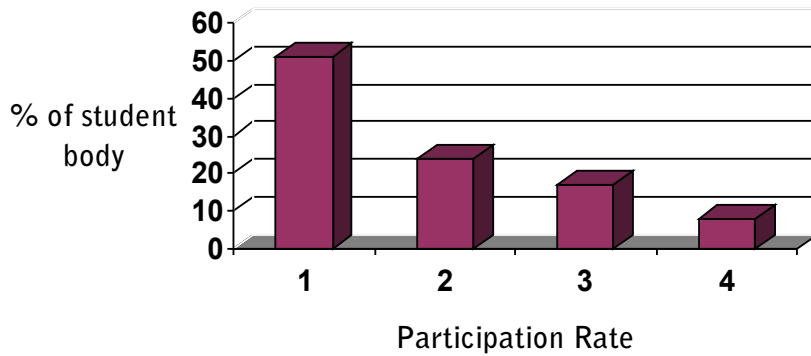
In order to more accurately estimate student participation, we have developed a scale that defines varying levels of participation to accurately assess students' participation in our programs. Based on the frequency and duration of a student's attendance each month, New Urban Arts derives a participation rate for each student, which is averaged to create a yearly participation rate.

These participation levels are:

Level		Attendance
4	Very Engaged	Attends more than 2 days per week
3	Actively Engaged	Attends 2 days per week
2	Somewhat Engaged	Attends 1 day per week
1	Least Engaged	Attends less than 1 day per week, at least once in the month

Students participated at the following levels this past year:

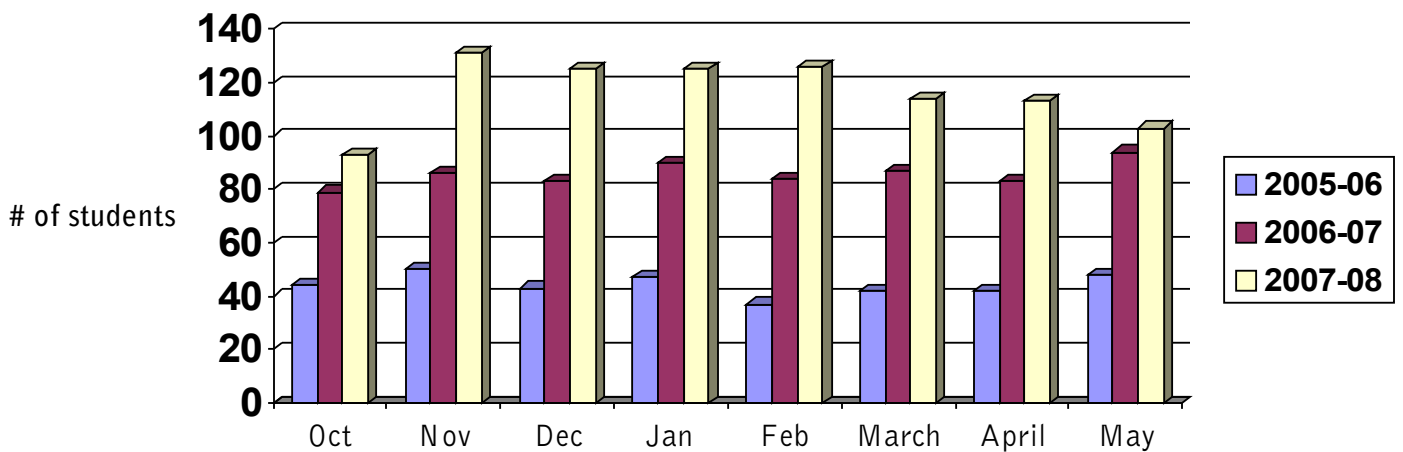
### 2007-08 Year End Participation Results



Nearly half of our student body participates at a level 2-4, consistently engaged one or more days per week. 54 students attended the studio 1-2 days each week, compared to 38 in the previous year. 10 students are very engaged, attending our programs 3 or more days a week. 67 students attend the studio on a regular monthly basis, at least three times per month, but less than one day per week.

An increase in student participation was consistent throughout the year, with an average of 116 students in the studio each month and little variance from month to month. We surpassed our goal to reach 100 students per month. In the previous year, 85 students on average participated in the studio each month, and in 2006, 45 students on average attended each month. The chart below shows the growth in student attendance over the past three years.

### Monthly Student Attendance



While knowing the number of students who use the studio monthly and daily is important, it doesn't account for how often these individual students are attending our programs. To

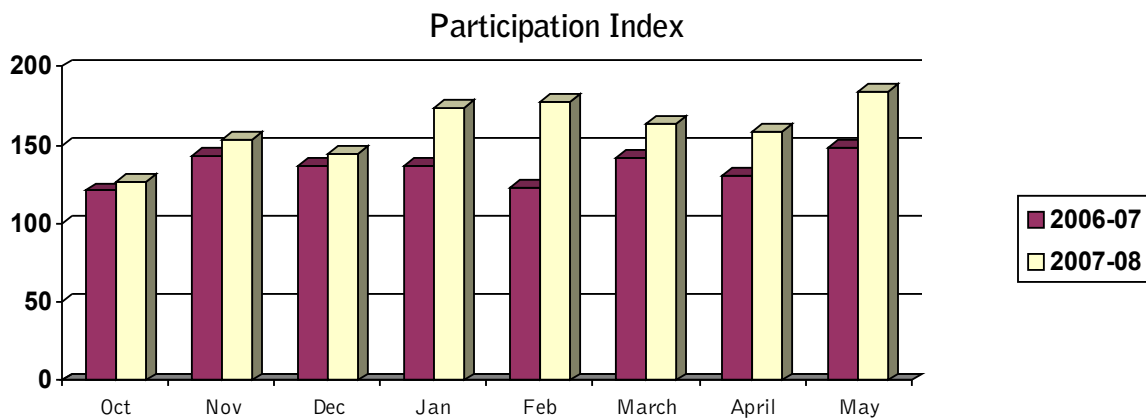
better understand the number of individual visits to the studio each month, New Urban Arts calculates the Participation Index, which takes the number of active students each month and weighs it by the frequency of their participation. Essentially, it gives us a better sense of *how often* the studio is being used by our students.

For example, hypothetically, 110 students participate in one month at New Urban Arts. While 15 students attend 3-5 days per week, 25 students attend two days per week, 40 students attend 1 day per week and 30 students attend 2-3 times that month, less than 1 day per week. Using this hypothetical example, the monthly Participation Index is 157.5, which is a total of weighted scores. In this hypothetical example the PI increased at a greater rate than the number of students, meaning that more students used the studio this month and at a greater frequency.

Hypothetical Example in one month:

Level	Raw Attendance	Weight	Weighted Score
1	30 students	0.5	15
2	40 students	1	40
3	25 students	2	50
4	15 students	3.5	52.5

On average, the Participation Index this year was 160, well above our original projection of 153. The chart below shows the monthly Participation Index rates, as compared to the previous year when the average PI was 135. Students use the studio steadily throughout the year, but peaks in May as students use the studio most frequently as they prepare for their end of year exhibition.



In addition to looking deeper at the frequency of participation, New Urban Arts is interested in measuring the diversity of participation. New Urban Arts breaks down yearly participation levels by demographic information and other defining characteristics (see Appendix D). Through this analysis, we are given 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.

## Student Perspective:

New Urban Arts has been a great source for me to understand myself better and plan for the future.

-Amanda Abreu, student 2006-2008

I really love working with my mentor. I feel like I get a lot accomplished here.

- Janessa Frias, student 2006-2008

## Student End of Year Survey

### Process:

Using free survey monkey software, a web-based survey was disseminated via email to all 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.

### Findings:

We received 66 responses, compared to 51 surveys received last year. With 131 students participating actively in our programs, 50% of students completed the survey, which is an improvement to the 46% response in 2006-07. Nearly 50% of the survey respondents attended our programs two or more times per week, participating at Level 3 and 4.

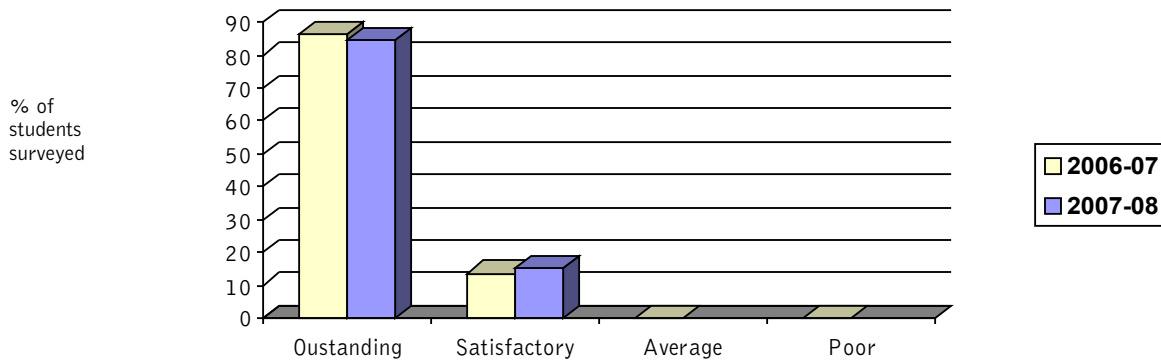
- 16% of survey respondents were level 4 participants
- 32% of survey respondents were level 3 participants
- 24% of survey respondents level 2 participants
- 27% of survey respondents level 1 participants

We do not have a large enough sample of Level 1 students to draw conclusive data about their experience, since less than 30% of Level 1 students responded to the survey. 52% of the survey responses are from returning students who have been at New Urban Arts for 1, 2 or 3 years. Therefore, these survey findings better indicate the impact on students who participated more frequently and for longer periods.

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	67	51%	18	27%
2	32	24%	17	53%
3	22	17%	21	95%
4	10	8%	10	100%
Total:	131	100%	66	-

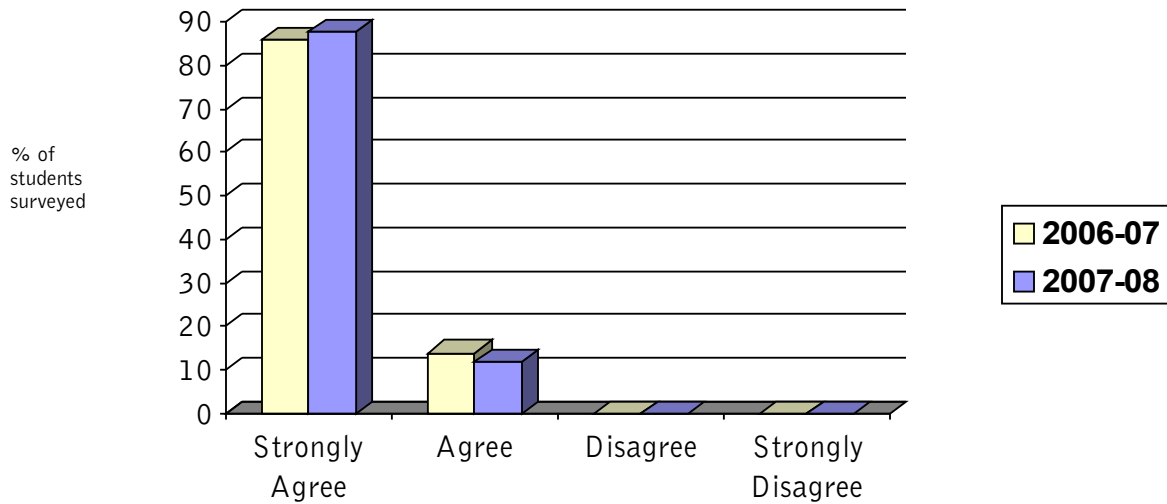
The surveyed students responded in the following ways:

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



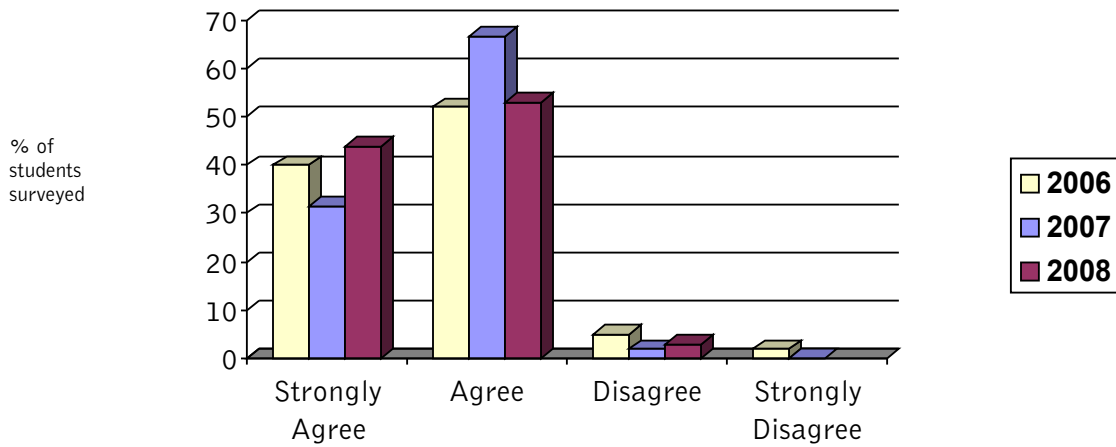
•86% of students rated our after school program outstanding and the remainder rated it satisfactory;

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



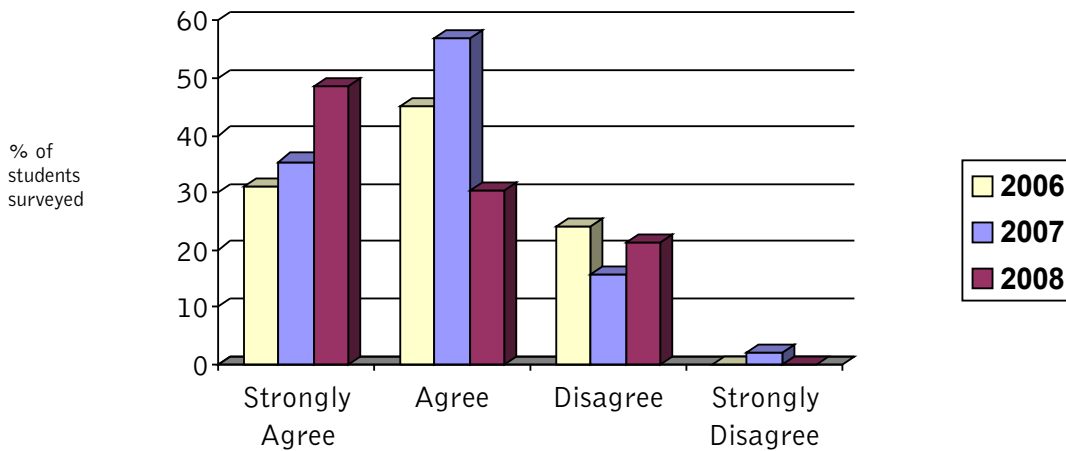
•88% of students strongly agreed and 12% agreed that New Urban Arts is a safe and supportive environment;

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



•44% of students strongly agreed and 53% agreed that they had developed more confidence through participating in New Urban Arts during the past year;

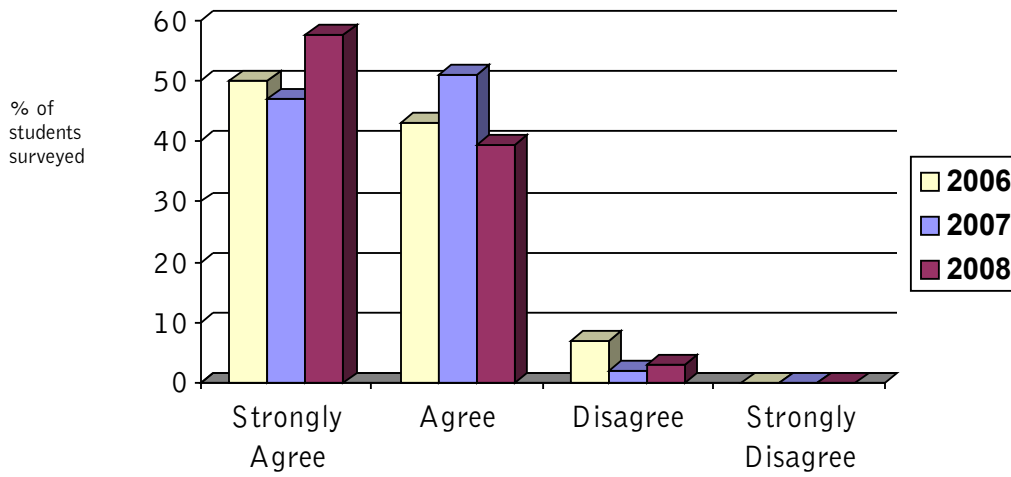
4. Through participating in New Urban Arts during the past year, I have developed a better idea of what I want to do in the future.



•49% of students strongly agreed and 30% agreed that they now have a better idea of what they would like to do in the future;

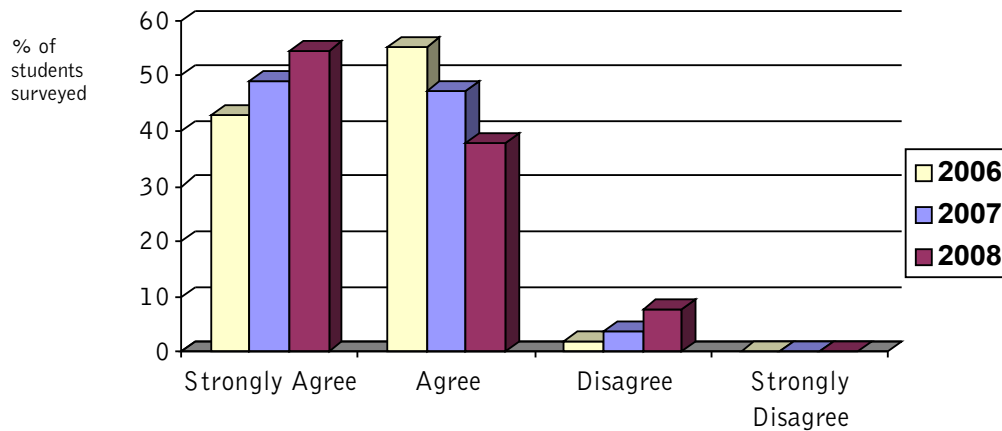


5. Through participating in New Urban Arts during the past year, I have developed a way of creating that expresses who I am.



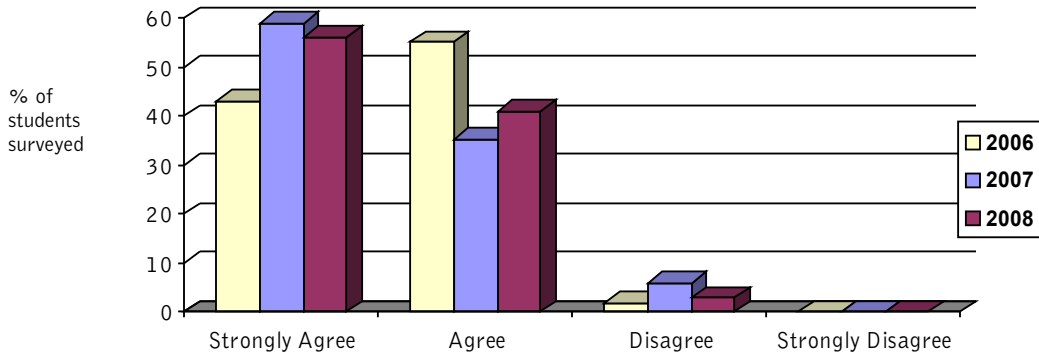
•58% of students strongly agreed and 39% agreed that they had developed a way of creating that expresses who they are;

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



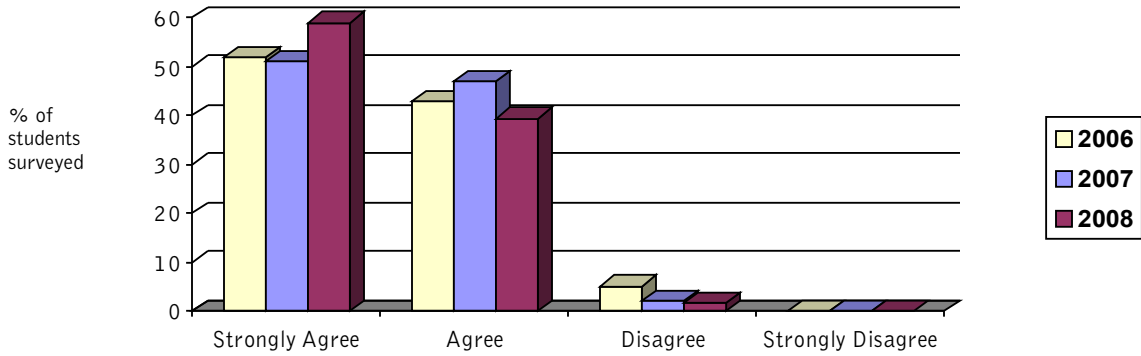
•55% of students strongly agreed and 38% agreed that they had improved as artists;

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



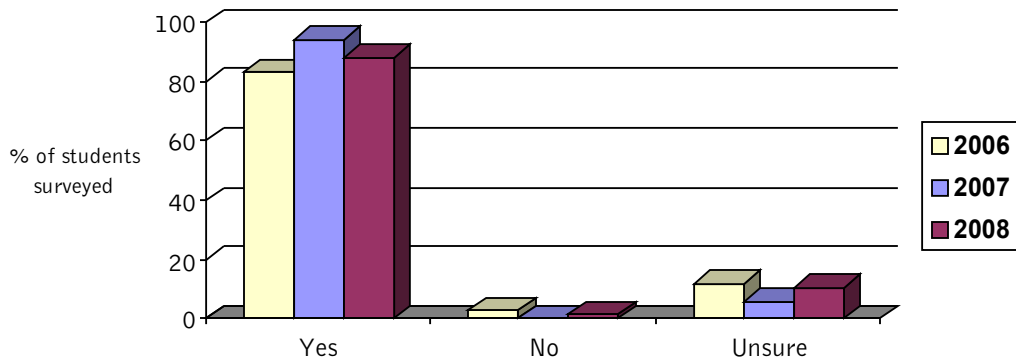
•56% of students strongly agreed and 41% agreed that they had built strong, trusting relationships with their peers and artist mentors;

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



•59% of students strongly agreed and 39% agreed that they re now open to trying new things;

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

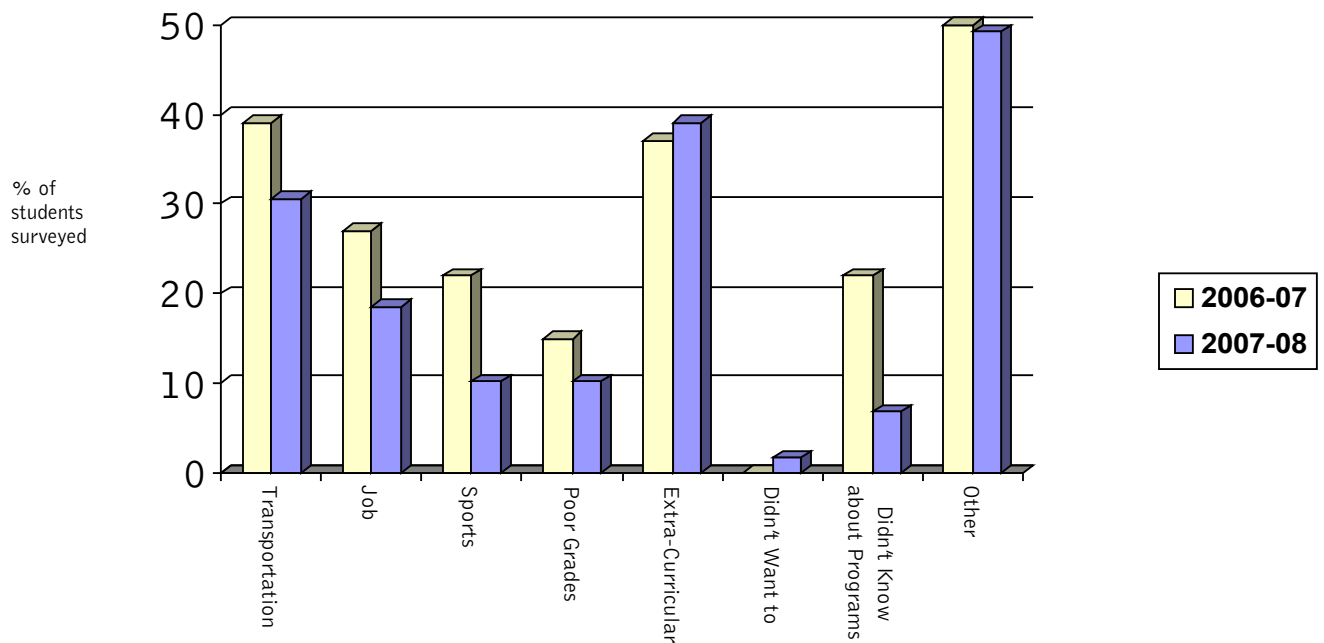


•88% of students are interested in participating next year.

## Obstacles to Participation

In our end of year survey, New Urban Arts asks students to identify the biggest obstacle to their participation in our programs. 11% of students skipped the question, and the remainder replied:

Obstacles to Participation Chart



This chart indicates that extracurricular activities and other are the most significant barriers to students participation. In 2006-07, 81% of students surveyed reported that having a job, poor grades and transportation interfere with participating in New Urban Arts programs. In response, New Urban Arts offered a tutorial program to better support student s academic success, paid summer internships to meet students needs for work opportunities, and free RIPTIKS for the Rhode Island Public Transit Authority. It is promising to see a 22% decrease in this year s survey reports when asked to identify participation barriers.

## Qualitative Survey Questions

When students were asked if they like working with an artist mentor and why, students commented that the informal and supportive relationships built between students and mentors inspire them, but also that artist mentors are incredibly knowledgeable and skilled as artists which motivate them to improve their own artistic practices.

- I do because my mentor helps me strengthen my work and to accomplish what I set out to do. Also, my mentor sparks my creativity.
- Yes I do enjoy working with a mentor. They offer insight that you don't have they also help you with your own concepts and ideas. My mentor introduced me to a different way of drawing, a new technique to better my own.
- I love working with an artist mentor. It's fun drawing and working with someone you look up to.
- Working with a mentor that is involved in and knowledgeable about your (potential) interests is very beneficial. You gain a friend while developing your own skills.
- Yes I like working with a mentor because not only are the mentors nice and awesome people, but they are also very good teachers.
- I love working with a mentor because they're the ones who lead me towards the right path and the right direction. How else would I accomplish all I have without their help?
- Yes. It's a way to create in a dual learning environment where each person working is learning and teaching, it's a cool concept.
- I LOVE working with mentors, because if you need someone to work with, they're there or if you don't understand something, they explain it to you.
- Yes! Because it s a lot more fun than just working alone. It s like having a friend who is talented at art and they can tell you what you can improve on and stuff. And it

doesn't feel like work. Its fun :D And I love my mentor so much~ My good bestest buddy.

- I do because they provide you with insight from their perspective and see things in a way you wouldn't.
- YES - They are inspiring and very helpful when I need to solve some sort of issue. They are also really easy to talk to about other issues that happen outside of the studio.
- I do because she provides insight into things unknown to me. She gives me guidance when I need it and leaves me alone when I need it.
- I like working with a mentor because they are more experienced and can help me improve without making me feel bad.
- Yes. I love working with a mentor. Mostly because there's someone there to tell you how stuff is done so you don't get lost.
- Yes! They have experience in their fields so they can give you advice. Their way of looking at things can help you view the world differently. Kind of like putting on a new pair of glasses!
- The mentors I have worked with have all had the amazing quality of being incredibly supportive of my ideas without being overbearing or putting too much pressure on me to "succeed" at my work. Most of the mentors I have worked with are incredibly skilled and knowledgeable about their medium, and are open to mixed media and collaboration. I consider myself a self-motivated person, and I think these kinds of mentoring relationships complement that aspect of my personality.

When asked if there was anything students wished they had an opportunity to do, the majority of responses describe not having enough time to explore the many opportunities available at New Urban Arts. Two students identified new areas for programmatic growth, requesting that we offer more mentoring in the digital and performing arts.

- Having the time to try screen printing would have made my school year.
- I wanted to make more art, do more screen printing, and put into action the hundreds of ideas I have accumulated (which would be impossible, but I still find myself wishing I had more time for art.
- I did everything that I have always wanted to do here. Through the help of the mentors here I created my own mural, participated in a community mural and was part of the after school programs here. I am also an intern here.
- No, not really. I think my desire of wanting to shadow a photographer may

come true. Besides NUA has been a great source for me to understand my self better and plan for the future.

- [I wish I did] Tape Art. Maybe the most interesting form of art I've seen.
- I do wish that there were more opportunities for those who are vocally talented. Being one of some, I think I'd enjoy spending time with somebody who can show me a different view or style of singing.
- I wish it would have more digital art with Photoshop, cuz I'm planning to do it someday.

Students were also asked to describe one highlight from this year and one challenge. Trends among their responses include the public gallery exhibitions and opening events as highlights of their experience, as well as the experience of working with an artist mentor and following through on their ideas turning visions into original artworks. Also, 21% of the students remarked that the annual All Night Art Lock-in is a highlight of their year.

Challenges reported include art supplies, schedule conflicts, making choices between the many opportunities available, meeting new people, and space. Our student attendance and enrollment continues to increase each year, and we are beginning to hear from students that they don't have adequate space to create artwork in.

- I'd say the highlight was definitely seeing the photos of all my clothes for the first time. I felt like I had made a vague idea I had had for a long time into action, and I loved the results. One challenge I faced this year was finding materials in the studio. Sometimes I would waste 30 minutes looking for an iron or a blue sharpie.
- Well, the best experience I had was actually more than one thing; it was the art shows. The art shows were amazing. All of the work was fantastic. It was enthralling that people I know made those beautiful masterpieces.
- The lock in was fun and a challenge was writing and perfecting my poetry.
- Highlight - At the mid-year show, a short commercial I made was projected on the wall for everyone to see! Challenge - There was actually a recurring challenge, which was tripods. The primary one we use is pretty unstable and the only other one has no attachment for cameras. Uh oh!
- Highlight? Watching everyone make fake weapons the month before Anime Boston and one challenge I had was finding space to paint. It was crowded this year!
- THE best highlight for this year was the lock in because I got the opportunity to actually be involved with it and help plan it out and one the major challenges for me was actually doing something.

- I really enjoyed when we went to the Providence Athenaeum for the poetry reading. And in general, I really love working with my mentor. I feel like I get a lot accomplished here.
- The biggest highlight of the year for me was the New Urban Arts student art show. I got to hear what people thought of my art and I even got to sell one of my works. And since it was on my birthday, that day felt extra special. One of my challenges of the year was making a comic. I would always say I didn't have time and not work on it. Basically, I'm lazy. I really want to be able to finish at least one chapter and then give it to my mentor Melissa before she moves. That's my challenge/goal for this year.
- One highlight from this year was my first day in NUA. When I entered the doors from NUA, I felt comfortable in this environment. One challenge in NUA was the fashion show. I was stressed for a week or two, trying to make my designs as I see them in my head. But I have to say that is worth to take that challenge because I learned so much from it and I can take my experience in the fashion show in the future.
- My highlight of the year is that I made many great photos and I met A LOT of new, wonderful people (Including the mentors). One challenge was not having time to do all the things I wanted to.
- Joining radio was a highlight, and having to quit photography to do radio was a challenge.
- One highlight is the picture walk we went on. I had fun going out in a group and taking pictures with everybody.
- One highlight?... Hmm... Well I'm really looking forward to the fashion show. Well... working on our costumes was a highlight. We came to NUA almost everyday and worked hard. And finally going to the studio was really great.
- The highlight this year for me was to finally put my work up at the student show in the middle of the year. One of the challenges that I had this year was communicating with people here because of my shyness.
- A highlight from this year was the first lock-in that I'd ever gone to. I enjoyed the music; the different styles of art; and quite possibly, the act of spreading my talent in baking, while learning how to make something new. A definite challenge of this year was transitioning from high school to college a year early while attempting to learn more about the people and place of New Urban Arts.
- I think we need more supplies and a bigger place to work in.
- One highlight this year would be movie night. Though I did not come to many movie nights, the few that I did attend were very fun and surprising. I cannot say there was ever a challenge in my opinion. To come most afternoons upon leaving school, was just another day waiting to see the surprises and moments that were in store.

- Everyday was something new and I enjoyed each one. I could say each day was a highlight but if anything, my first day was a challenge, overcoming it was my greatest highlight.

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. They often describe New Urban Arts as a second home and family. They appreciate being in a space where they don't feel judged or pressure, and where they do feel proud and productive.

- For me, it's like a home away from home. Everyone there is so supportive and friendly and just like family!!!!
- A place where you can be yourself without others judging you.
- New Urban Arts means to me a place where you can explore yourself as an artist, but also as an individual.
- New Urban Arts is a place where I can come and be me. It's a place that helps you grow in every imaginable way through the supportive mentors and staff members.
- It means a lot because I have gotten to meet some wonderful people and have been able to grow as an artist in many ways.
- When I didn't have a place to go I could come here and feel safe. I don't have to be on the streets getting into fights because I got a place to go and it's New Urban Arts.
- It is a big part of me. I learned a lot from coming over here. I made new friends that I probably never would have talked to if I hadn't come here.
- A home away from home with adopted family and friends waiting for me.
- It means a place of self exploration with great people who love what they do.
- To me, New Urban Arts means EVERYTHING! I can be myself and no one will judge me for who I am.
- A place to become the photographer that I want to be and not the overachieving academic scholar I am pegged to be outside of NUA.
- NUA means a lot to me. It's a place where I get to express myself in positive ways, make friends, meet great people, and keep myself busy with something productive.”
- NUA means a place that is an escape from the world. Out there in the real world, I feel like I don't belong. But when I step through these front doors, I feel like there just maybe be a place where I can fit in. A place where being different and creative is

celebrated. I love this place and I wish there was a way to thank it and all the awesome people who make this place what it is.:)

- It means a whole other comfortable area that I can go to everyday. It is kinda like a snowman in a very cold, and long season. Whenever you leave it you worry it is going to melt, but you come back, and HEY! It is still there! Though New Urban Arts is a brick, steel etc etc building.
- It is a space that allows me to explore different mediums and other things that I want to explore. It has given me the opportunity to experience what goes on behind the scenes of a non-profit organization, which has inspired me to fully decide upon opening up my own similar space when I'm older.
- New Urban Arts means a home. It represents a location where I can feel safe and tranquil. There are days when I feel tired or upset; New Urban Arts is the place for me to be. This is a gathering of people from all religions and ethnic backgrounds, proving an environment that is diverse and welcoming. This could possibly be called a second home for me. The time spent here and the memories made are unforgettable.
- New Urban Arts is unique in that it creates a supportive, mutually respectful, fun and exciting environment for teenagers like me, who sometimes become frustrated by the generic, unpassionate, or uninspiring ways we are taught in school, and the lack of individual attention. Participating in New Urban Arts has taught me what I want in a college- I think that the model we use here is one of the best ways I can learn, and I hope to have college professors that are as dedicated and excited as the mentors at NUA.
- New Urban Arts means to me that everyone should have art, do art, be art - be involved in art of some kind. It means innovative ideas and work that might inspire you and awe you. It means changing people's concepts of what art is and can be.

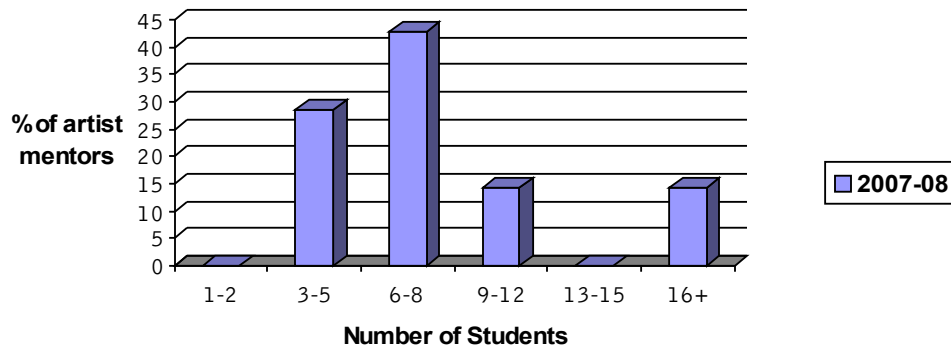
## Artist Mentor End of Year Survey

### Process:

Using free survey monkey software, a web-based survey was disseminated via email to all 20 volunteer artist mentors at the end of the year. These surveys provide opportunities for both qualitative and quantitative feedback from mentors, who are asked questions similar to the ones asked of students including: how programming has impacted them as an artist and learner; how they participated as a mentor in programs and how many students they worked with during the year, and what would they change about the program and training support to better accommodate their needs. We received 14 responses, which is 70% of the mentors, a high response for an online survey.

### Findings:

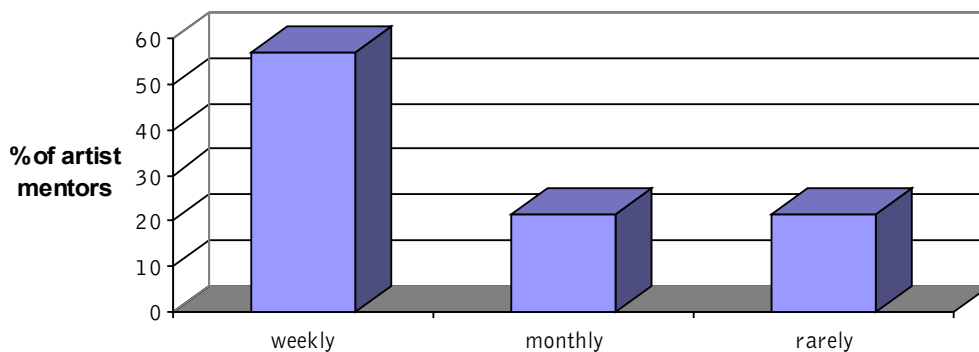
## 1. During the school year, how many total students have you mentored?



Over 40% of our artist mentors describe mentoring 6-8 students. In some cases, more than one mentor will work with an individual student who pursues multiple art mediums throughout the school year. Still, we can estimate that with 20 artist mentors, we have capacity to effectively serve 150 students. In order to build meaningful relationships between artists and high school students, it is critical to sustain a low mentor/student ratio low at 1:7. With enrollment rates rising each year, this past year to over 300, it is important to recommit to the student/mentor ratio.

The photography mentors reported the largest amount of students, reflecting the popularity of this media among our students. To avoid our photo mentors being responsible for 9-16 students, it is necessary to hire at least 3 photography mentors each year to meet the demand for mentorship in photography.

## 2. How frequently do you call or email your students?



New Urban Arts asks mentors to reach out to their students via phone and email in addition to attending their studio mentoring hours. Their consistent communication is critical in building and sustaining relationships with students. This can be awkward initially, before familiarity is formed between the mentor and student. During the orientation training,

mentors are provided a script to use at first. Eventually, mentors and students become more comfortable with one another, and this effort to stay in touch throughout the week is more natural. Often this communication takes place on facebook.com or through group emails to one another brainstorming how they would like to spend their time together in the studio in the upcoming week.

The mentors who contacted their students weekly or monthly outside of mentoring hours in the studio also reported to having worked with a consistent group of 6-8 students throughout the year. Mentors who admitted that they rarely contacted students via phone and email also reported having 16+ students throughout the year for briefer periods of time.

### 3. What does New Urban Arts mean to you?

New Urban Arts acknowledges that our programs are a significant learning experience for artist mentors as well as student participants. When asked *What does New Urban Arts mean to you?*, artist mentors' answers mirror that of our students, commenting 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. Like our students, they often describe New Urban Arts as a second home and family.

- It fuels my creative needs even when I'm not doing my own work, and it fuels my thoughts about education and what it means to be an artists. It means a new network of friends that are like family.
- For me the studio community has been a place where I can learn in ways that I can't in school, and a place where the things both the students and I are interested in are supported and encouraged for their own sake, and not with restrictive goals or expectations in mind, but only the liberating expectations of exploring creative process and making connections.
- acceptance. experimentation. risk. support. caring. inclusion. energy. creativity. Hope.
- NUA means creation. Since I arrived at NUA, I have created my own artwork and helped others to create their own. I have changed and developed myself, my artwork, and my art process. I have watched an environment constantly recreate itself. I have created relationships with a community. Mostly, I have recreated my definition of art.
- NUA is a place of exploration and creativity. It means new and unique opportunities for all parties involved.
- New Urban Arts is controlled chaos with a sprinkle of structure and a dash of learning.
- New Urban Arts means so much to me. It is a community of passionate, curious people dedicated to exploring possibilities for creativity and friendship in a place that their devotion builds and shapes every day. New Urban Arts is a safe space, a place that challenges traditional boundaries, and a place where symbiotic learning

between mentors and students means that everybody is constantly giving and receiving greatly. New Urban Arts is a home.

- New Urban Arts means a lot to me. I think when I began this last year I was really lost, lost with my work and what direction I wanted it go in. NUA provided me a space separate from the rest of my life were I was free to make mistakes, learn, ask questions, make new friends and best of all have to show up to and there were definitely days when I was in a bad mood and being there even when at first I didn't want to be, was the only way I was going to get out of it. All the hugs! I could go on and on.
- It's a safe place where people can feel free to try some things that would get them strange looks elsewhere.
- It s a home with family members I always get along with. A place that I've never felt judged. Its just means to much too explain.
- New Urban Arts to me is a place to grow for students and mentors alike without judgment. We grow equally.

**4. What did you like about Monthly Mentor Meetings and Retreats? Name 2 activities that were most helpful or memorable. Please also describe 2 recommendations for improving mentor support at New Urban Arts.**

- Interactions around 10-15 minute art activities. I can't think of ways to improve mentor support. Mentors should just be encouraged to seek support from peers.
- Just getting together with other artist mentors was always nice. I think not doing the meetings on the weekends would be a good idea.
- Ummm I missed a bunch [of the mentor meetings]. I enjoyed listening. The activities make me feel shy and weird. They were lots of fun though. Kian s card game was awesome! And building things that show what NUA is.
- The thing with the beads and what did you learn from mentoring this year The smaller group discussions at Peter's house, where we drew diagrams of the studio community. I would like to try making the mentor community more inclusive of different interests, since as a young mentor with no formal arts background I felt out of the loop at times. I'm not sure how this could be done but it's an idea that might develop more if more recent alumni or people who still identify as students become mentors. The arts mentoring fellow roles should continue to exist and think more about the idea of being "mentor-mentors", which goes along with the last recommendation because I think it applies most to mentors who are also students.

- With life commitments much larger than last year, I attended only a few meetings. I enjoyed the more serious discussions about issues that we were dealing with and great suggestions that occurred. I still don't prefer the game playing at these meetings as we seem to always run out of time and miss out on discussing some slated topics.
- I liked the creative getting to know you games and sharing stories about student interactions from past weeks with other mentors.
- I was only able to attend 1 or 2 meetings. Sharing ideas for quick exercises was fun and useful.
- Discussions about what New Urban Arts means to fellow mentors, what we could do better and sharing our experiences and struggles (mostly at the retreat I think). I think a little more training and preparation of what to expect in the beginning of the year could be useful. I also wish more mentors attended the monthly meetings and post-discussions. I think it would have made those more useful.
- Most helpful/memorable activities: 1. getting to know you circles 2. artist mentors sharing recipes. Recommendations for improving mentor support: 1. creating a regular resource booklet of some kind that gives mentors ideas when they feel stuck 2. student feedback about mentors - what's working, what could be working better...
- I really enjoyed having Peter there, his conversations about creative practice I always found so helpful for my time in the studio as well as my own thinking about my work in my studio. He was like a bridge to real life.
- I enjoyed the art shares at the beginning of each meeting. I also enjoyed making books at the first mentor meeting as a whole group. The presentations by the board members afterwards was also a nice addition. I think that these activities allow the mentors to interact informally and have casual conversations. There is a special bond that occurs when you make something with another person. I feel like the mentors meetings this year were such an improvement from last year. Having multiple activities...listening, making, eating, etc. allowed us to stay positive and keep paying attention. Doing one thing for too long can be hard. I can't think of any improvements.
- I missed all the meetings because I had to work, making the meetings attendable for all would be awesome, even though it's hard. More times to network together, more forced hang out time would be good.
- I loved the activity when we had to do art representing the NUA values. It was fantastic. 2. Having playdough at the tables- I don't know if that is valid, but I thought it was helpful, and interesting- and I remember how at the first meeting I was just so interested in watching people interact with their playdough- like, what does what they

are making say about them? 2 recs- 1. Help sarah be less busy. 2. Because she is an integral part of the support of mentors, and I think we all wish we had more time to interact with her!

- I think we need more mentor get-togethers for our own art-making or sharing of techniques. Maybe the recipes are not so rushed and we actually take time and make this the optional portion after the mentor meetings. Maybe workshops of some kind on a voluntary basis can be offered as well as on Saturdays. I feel like the only time we get to know one another is at those meetings once a month and it has a tendency to not get deeper than that I feel bound to the mentors, even though I didn't get to know most and only got to know a few by the end of the year. I feel like this is something we need to work on, because I rely on these friendships as much as the ones I develop with students.

### 5. What are some highlights from this past year?

Given that artist mentors collectively volunteer thousands of hours in our art studio, New Urban Arts is interested to know what mentors find most rewarding about their experience. When asked to describe highlights from the year, trends among their responses are similar to how students describe their highlights. 50% described public gallery exhibitions and opening events as a highlight. Many mentors mentioned the All Night Art Lock-in, which is shared by students as a highlight of our programming year.

They also described how making art with high school students has impact on their own artwork, and that they enjoy having stimulating conversation with students, other artist mentors and New Urban Arts fellows and staff. In fact, 50% of the responses to this question specifically name people in the studio.

- Being able to give Rebecca suggested reading, knowing that Laura is about to go to RISD to pursue her dreams, talking to Dania through her tears on the 2<sup>nd</sup> day we had ever spoken.
- Realizing that I was starting to draw like my students, making a web comic, dancing to Thriller (also the entire lock-in), every day that I was at the studio. The end of the year show.
- Becoming friends with Andrew Migliori, drawing with Gretta and Rebecca, watching how new students changed over the course of a year, seeing how much Amanda has matured since she first came to NUA, making the window installation with Rebecca, having Angel proudly show me his report card, having conversations with Bremen, having conversations with students, mentors, and staff, taking Peter's class at RISD.
- I worked with Hannah Winkler to make her a fashion portfolio, we are continuing this project through the summer, she is great, I am so happy to have met her. Also working with Erik Gould has been great, watching him mentor and learning different teaching techniques from him has been so helpful and fun. I honestly have many highlights, too many to list.

- All of the art parties, designing a long-term documentary project with Angel, the all-night lock-in, shooting "the boy who cried ouch" with Andrew Migliori, Saturday morning yoga, salsa dancing with Heather and Jason in the studio one Saturday morning, talking about music with Aneudy.
- Seeing the work come together for the two student shows.
- I really enjoyed watching the writing group's collaborative projects come together for both big shows. Being able to play music with people in the studio. Being surprised by everyone's enthusiasm for new ideas repeatedly.
- Being in a place where I could say and do some utterly random things and have someone say "That's cool."
- Everything! The poetry reading was great and building relationships with students has been really wonderful. I'm really fond of the day we did some blind walking around the block- that was just hilarious. Eating burritos with Rosalia at AS220 has been great too.
- Initial forays into watercolor as a different material than acrylic from the previous year. Conversing with Rebecca about her ongoing school search and application process.
- Having my students ask if I would be around this summer or next year because they still wanted to work with me...The energy and excitement of the shows and fundraiser...Genuine conversations with staff and other mentors...Being a part of such an amazingly creative and supportive community.

## 6. Any suggestions for the future?

In the survey and throughout the year, mentors report struggles with the drop in nature of the studio program, and need training in how to better sustain student involvement throughout the year, rather than maintaining a constant influx of new students. This is especially challenging when mentors are working with photography and screen printing, which are popular media that generate high student interest, yet require significant time investment to learn the multiple steps of these more process oriented media. Mentors also mention space and scheduling as challenges and opportunities to collaborate with mentors more as a new opportunity for programming growth.

- I would like to collaborate with other mentors more.
- Be careful of scheduling events (talks etc.) during studio time. Missing a session can really effect establishing a routine with students.
- I would try focusing the mentors on keeping their students coming on a regular basis rather than constantly introducing new students. For process-oriented practices, this

some times prevents the mentor from teaching the entire process and losing interested students because the mentor is constantly going back over earlier parts of the process.

- Make more space to move!
- Name tags would be good for at least the first 2-3 mentor meetings. It takes me a long time to learn people's names.
- Have artist visitors from various fields. They can come and hang out or do a project for a day or a week. When I was taking Peter's class, he had many visiting artists. For me, getting to hear multiple perspectives was great. It wasn't just getting to see new artwork, I was able to see how teaching methods differed and how the visitors interacted with students.
- Keep it up! You guys are the best!
- NUA is a great place and doesn't need to change. I had a great two years and I wish everyone the very best! I certainly will stay involved as possible but I feel like I need to move on from being a mentor.
- I would love to return, and am devastated that I can't- but I'm going to be moving in June...I have loved this experience and my students and the studio and the mentors and the staff...it is a year I will take with me forever.

## Artist Mentor Perspective:

New Urban Arts fuels my creative needs, even when I'm not doing my own work. It fuels my thoughts about education and what it means to be an artist. It means a new network of friends that are like family. Being a mentor changed how I see the world, how I see myself, how I see myself in the future. It gave me a direction to move towards in life.

-Melissa Mendes, Artist Mentor, 2006-2008

New Urban Arts has radically changed by approach to educating, my appreciation of creative process as a shared activity, an understanding of myself as an artist and my need to work with others, that teaching and learning are interdependent, two way processes. I've learned that effective teaching, mentoring, collaborating requires trust and play, patience and listening, a sense of humor and forgiveness with oneself and others. Furthermore, NUA has become another family for me in Providence, a safe, comfortable, always accessible place I can come back to, again and again.

-Kate Sanders-Fleming, Artist Mentor 2006-07, studio volunteer 2007-08

## Gallery Attendance

**Program:** New Urban Arts Gallery held 20 events during 2007-08, with 18 free and open to the public, 1 non-ticketed fundraising event and 1 art event for studio members only. Students, volunteers, and staff 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 event 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. Total gallery attendance during 2007-08 attracted an unprecedented 2320 people.

### Records of Gallery Event Attendance:

July	Art in the Park Performance	192
August	Prolific Art Gallery Opening	149
	On View in the Gallery	23
August	Cranston St. Mural Unveiling	150
September	Young Photographers at RISD	110
October	Art Inquiry Exhibition Opening	89
	On View in the Gallery	13
October	West Side Arts Benefit Concert	70
December	Artist Mentor Exhibition Opening	232
December	Chapbook Reading at White Electric	58
January	Mid-Year Student Exhibition Opening	260
February	Open House for New Director	30
Feb	Providence Youth Open Mic	123
Feb	Conversation with Pam Hall	25
March	Conversation with Holly Ewald	42
March	Conversation with Rick Benjamin	22
April	Conversation with Jay Z	15
April	All Night Art Lock-in (not public)	58
April	Spring Fling Fundraiser	94
April	Conversation with Jerry Beck	40
May	Art Party	497
May	West Side Arts Benefit Concert	28

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<b>Total</b>		<b>2320</b>
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## Findings:

The attendance records show that the three core exhibitions of the year, the artist mentor exhibition, mid-year student exhibition and our final end of year exhibition receive the largest audiences. These three events also have the longest history at New Urban Arts.

At these exhibit opening events, students, volunteers and supporters often comment that they most enjoy the written reflections that accompany the artworks as well as the interactive approach to gallery openings that actively engage youth and their families with the arts. For example, our mid year exhibition this year, *Come Rain, Let s Shine, Let s Shine* invited gallery visitors to contribute to a collaborative drawing using Sumi Ink. The students take on an organizing role at the exhibitions, from installation of their work to greeting gallery visitors at the door. The atmosphere at these events is driven by their energy, as evident in the spontaneous dance off that ended the gallery event in January.

New Urban Arts has continued to partner with other organizations in Providence to organize youth arts events open to the public, such as our annual Youth Open Mic co-sponsored with Youth Pride Inc and the second Young Photographer s Showcase presented at the Rhode Island School of Design Museum. These events bring in a somewhat smaller crowd than New Urban Arts exhibits, however they reach new and growing audiences. These opportunities to reach beyond the walls of our studio are valuable in that not only do they increase awareness of our programs, they prompt the public to acknowledge youth voices and encourage new confidence in our student artists. Another emerging partnership is with West Side Arts, a volunteer organization that organized two benefit concerts for New Urban Arts this year. Audiences that arrived for the live music performance were asked to bring art supplies in lieu of a door charge. These donations were then given to New Urban Arts studio. We were thrilled to have additional charcoal sticks, paint brushes and many other supplies that were put to use quickly in our studio.

New this year, New Urban Arts launched *Conversations* a talk series in which unique individuals share their creative practice. This talk series connects to our mission as people from many walks of life discuss how to sustain a lifelong creative practice. Whether they are gardeners, painters, chefs, writers or plumbers, these individuals discuss how they integrate creativity into their personal and professional lives. *Conversations* are located at New Urban Arts and are free and open to the public. They are recorded and presented free online via podcast at [newurbanarts.org](http://newurbanarts.org).

The audiences at *Conversations* have been largely adults. This could likely be a result of scheduling, since the *Conversations* were held Wednesday evenings. The average attendance at *Conversations* was 29 people. With gallery attendance that reaches over 400 in some events, these smaller audiences can initially seem less successful. However we have learned that an intimate crowd and informal setting is crucial in effectively generating thoughtful dialogue. With larger attendance nearing 50 people, the *Conversations* had a tendency to represent more of a traditional artist talk and lecture, rather than a provoking shared conversation. As it grows past its pilot year, staff will need to reconsider how the talk series is advertised and facilitated, to better enact its namesake of a conversation.

Since the end of year Art Party received a surprisingly large crowd of 400 people last year, the event needed restructuring to ensure continued safety and success. This year, it was confirmed that the large turnout in 2007 was not a fluke incident, as the audience grew to nearly 500 people in 2008. After long deliberation amongst staff, artist mentors and students, we decided against separating the event into multiple dates since students were worried their parents would choose one aspect of the celebration over another rather than being present for each separate event.

Instead, we held the end of year event in one day, and separated it into two sections, the first being a tribute ceremony geared towards students and their families, from 4-6pm and the second half held from 6-8pm was geared towards the general public as an interactive gallery exhibition which closed with a live performance by a marching band and a student fashion show. We received excellent feedback from this layout, which allowed students and families to attend the entire celebration, yet other supporters could select which portions of the event they most wanted to attend. This allowed for a continual influx of audience throughout the night, rather than an overcrowded studio attending all at once.

Overall, it is encouraging to see growing support of New Urban Arts through the dedicated effort people make to attend our events throughout the year. The only circumstance when attendance did not rise past 100 visitors was when the events were new to our gallery calendar. It is helpful to anticipate larger crowds for the more reputable longstanding events, and also to not hesitate when smaller crowds attend newer events. This will likely grow in time as our supporters become more familiar with additions to our gallery calendar.

## Recommendations for 2008-09 Programming Year:

### GOAL #1 INCREASE STUDENT PARTICIPATION

#### Objective 1: Continue to Develop Academic Tutorial Program (Studio Study Buddies).

**Rationale:** Last year, in response to students citing grades as a barrier to participation in our programs we launched a tutorial program to better support our students' academic success in school. It is promising that we've seen a 22% decrease in participation barriers in our most recent survey.

**Process:** In the coming year, we are making several modifications to the tutoring program aimed at encouraging more students to take advantage of this resource. 1) Tutors, like Artist Mentors, will have set schedules during the after school hours in addition to being available by appointment. This will enable students and mentors to see the tutors as visible and integral members of our studio community and develop the trust necessary to independently seek out academic support. 2) Artist Mentors, working with the Program Director, will be encouraged to refer their students as necessary to the Studio Study Buddies. Artists Mentors form close and personal relationships with their students and are often likely to be the first to know of a student s academic needs and develop the trust necessary to compel them to seek help. 3) The Program Director, using academic data collected through the 21<sup>st</sup> Century Community Learning Center program will identify students to refer to Studio Study buddies for targeted academic support (as a 21<sup>st</sup> century Community Learning Center, New Urban Arts is required to collect and student academic data including report card grades and performance on state assessments in math and English). Additionally, we are increasing the number of volunteer tutors from one to three, which enables us to offer five days of tutoring each week.

#### Objective 2: Continue to Increase Participation of Students from Central High School

**Rationale:** New Urban Arts works to ensure diversity in school affiliation of the student body, in particular, among our three neighboring public high schools, Classical High School, Central High School and Textron Chamber of Commerce Academy. While New Urban Arts targets and attracts predominantly low-income and minority students, students from Classical High School, a high-performing college prep school have historically been over represented in our student body. To ensure that we are reaching as diverse a student body as possible, we are continuing to target Central high school in our recruitment efforts which has the lowest graduation rate of our three neighboring public high schools.

**Process:** Last year, we had nearly double the number of students from Central High School enroll in New Urban Arts than the year prior (35 versus 18). In the coming year we seek to build on this success through a diversity of recruitment and engagement strategies including, but not limited to 1) recruiting through the guidance department, 2) behavior specialists will place students who are required to do community service at New Urban Arts 3) in-classroom visits 3) creating a display of artwork at the school 4) working with the principal to promote our materials throughout the school 5) periodically monitoring participation of students from Central High School and intervening as necessary though personal contact.

#### Objective 3: Continue to Provide Students RIPTIKs

**Rationale:** The number of students who cited transportation as a barrier to participation decreased by nearly 25% once we began offering free RIPTIK passes to students.

**Process:** In the coming year, New Urban Arts will continue to distribute one-time tickets for the Rhode Island Public Transit Authority (RIPTA) for students who are in need of public transportation to and from our studio. In addition, students will continue to have access to the latest RIPTA bus schedules through internet access on our computers. This year, these complimentary bus passes will more widely publicized through our recruitment and promotional materials.

**Objective 4: Continue to Strengthen School Partnerships as a Student Communication Strategy**

**Rationale:** In our 2007 evaluation survey, 22% of students cited that a barrier to their participation was not knowing how they could participate. We are pleased to report that number has decreased to just 7%. Through aggressive in-school recruiting and working more consistently and directly with school partners we were able to better communicate our program offerings throughout the year.

**Process:** Last year, New Urban Arts was named a 21<sup>st</sup> Century Community Learning Center and laid the foundation for deepening our partnerships with our 3 neighboring schools, Central High School, Classical High School and Textron Chamber Commerce of Academy. Incoming freshman at Textron/Chamber of Commerce Academy visit New Urban Arts and are introduced to opportunities at our studio as part of their orientation. New Urban Arts Artist Mentors and Fellows worked closely with an English teacher at Classical High School integrating visual arts into her classes research projects. At Central High School, our Studio Manager visited classrooms and presented during lunch hour resulting in a significant increase in enrollments from Central high school. In the coming year, we seek to build on this foundation through several strategies most notably, developing a parent/teacher advisory council. New Urban Arts board members and our Program Director will identify and convene several meetings of an advisory committee comprised of parents and staff from our school partners to inform organization decision-making and program development. We will also further establish presence in the schools through on-site art exhibitions.

**Objective 5: Recruit and Retain More Male Students**

**Rationale:** New Urban Arts student body has been historically about 70% female. A closer look at participation levels of participation by gender we find that participation rates at levels 1-4 are fairly consistent for males and females.

Level	Male	Female
4	47%	46%
3	22%	29%
2	22%	18%
1	8%	8%

Once students have chosen to participate in our programs there doesn't appear to be different levels of student participation by gender (it would be a more significant concern that if, once enrolled, male students participated at lower rates than females). The implication for us is that we need to do more to enroll more male students in our

programs. New Urban Arts' gender imbalance is also consistent with national trends in out-of-school participation. 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](http://www.childtrendsdatabank.org)

**Process:** Last year, New Urban Arts successfully made an aggressive effort to recruit and retain male artist mentors (last year, nearly half of our mentors were male). We will continue this emphasis and in addition use more males in recruitment efforts at schools.

## **GOAL #2 CONTINUE TO STRENGTHEN THE ARTIST MENTOR EXPERIENCE**

**Objective 1:** Continue to provide artist mentors with support, coaching and opportunities for reflection through the Arts Mentoring Fellows program

**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:** Last year, New Urban Arts launched 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. After much positive feedback from past mentors and students about the Fellows program we will continue to develop this program in the coming year. The Fellows provided much-needed support to Artist Mentors and the Program Director as the number of both students and artist mentors reached record highs last year. With generous support from the National Endowment for the Arts and the Rhode Island Foundation, the Arts Mentoring Fellowship program will allow New Urban Arts to continue to deepen its impact in Rhode Island, while contributing to the growth of arts mentoring throughout the country. We will establish a selection and application process, orientation and training for Fellows into our program calendar.

**Objective 2:** Further develop professional development program that reflects interests of Artist Mentors

**Rationale:** Artist mentors frequently report that the New Urban Arts community is an important social network that supports their professional and creative development. In addition, the majority of artist mentors are early in their careers and often at important career junctures (college students or recent graduates) and our professional development program can help Artist Mentors take the next steps in pursuing a career that integrates their creative practice with community and youth engagement.

**Process:** Last year, New Urban Arts offered a series of Big Table Talks at the mandatory monthly mentor meeting. The talks will continue to be a part of the monthly mentor meetings and the topics are selected by the Artist Mentors through a survey. New this year, we will provide a mentor manual to offer additional aide to mentors in learning New Urban Arts model and pedagogy. The Program Director and Arts Mentoring Fellows will create this publication.

## GOAL #3 DEVELOP A COMPREHENSIVE APPROACH TO ALUMNI ENGAGEMENT

### Objective 1: Integrate alumni engagement as a strategy to advance New Urban Arts' mission.

**Rationale:** Alumni engagement allows us to share our values and practice in the greater world through more significant investments in artist mentors and alumni. This network model allows us to have national impact and continue to develop a strong, high-quality local program at an appropriate scale of intimacy.

**Process:** As part of its long-term strategic planning process with the board of directors and other stakeholders, New Urban Arts is developing comprehensive alumni engagement strategies that engage former students, mentors and other New Urban Arts constituents through a combination of in-person and virtual strategies. We will host a series of focus groups with alumni artist mentors and students to receive direct feedback on the level of alumni engagement they are most interested in.

### Objective 2: Institutionalize the Studio Team Advisory Board (STAB) and other opportunities for student alumni leadership and engagement

**Rationale:** New Urban arts has seen a rising trend in alumni students remaining local to Providence who want to continue their relationship with New Urban Arts post high school. Though youth leadership is intrinsic to our program development and implementation, we have learned that there is a need for formalizing youth leadership opportunities 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 initiate projects and take leadership roles on their own, by providing more process and protocol around student-led initiatives at the studio.

**Process:** Last year, an alumni student organized 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 New Urban Arts 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 bi-weekly meeting and serve on a committee that coordinates studio publications, events, exhibitions, or public.

## Benchmarks for 2008-09:

- ❖ Number of actively engaged students raises to 140 from 131.
- ❖ Average number of students in the studio each month increases to 120 from 116, with an average of 32 students in the studio each day.
- ❖ Student retention rate increases to 55% from 52%.
- ❖ Participation of male students increases to 30% from 28%.
- ❖ Students attending at least once per week, at Level 2 or higher, increases to 50% from 48%.
- ❖ The percentage of *new* students who participate at Level 1, less than once per week, decreases to 62% from 66%.
- ❖ 25 students from Central High School attend at Level 1 or higher.
- ❖ Host at least 8-10 events free and open to the public.
- ❖ Increase gallery attendance from 2,350 people from 2,320.
- ❖ Receive 3-5 mentions in local press.
- ❖ Increase end of year surveys collected to 55% of students from 50%.
- ❖ Increase end of year surveys collected from mentors to 85% from 70%.

## APPENDIX A: ARTIST STATEMENTS BY STUDENTS

### **OBSERVATIONAL DRAWINGS**

**Rebecca Volynsky, 17**

These observational drawings are included in my portfolio that I have sent out to art (and liberal art) schools. I have developed new drawing skills (such as mark making techniques, and how to use value) through these drawings, and feel as though they are quite representational of my skills and style. This has taken up most of my time during the past few months, so I am excited that I'm nearly finished.

Normally, I work on mini illustrations and mixed media pieces (some of them are on display at Ada Books, right behind New Urban Arts). They usually start off with one image or pattern, and then evolve into an entire piece centered around different ideas (for example, the female voice).

Once I am finished with the entire college process, I plan on translating my 2D work into 3D. I do not have a concrete idea of how I plan on doing this, however, I really want to begin working with different 3D materials, such as fabric and wire. I feel as though I need to do more experimentation with different mediums/things/thoughts/ideas, so I foresee this shift in my artistic practice as a positive and revealing one.

### **INSPIRATION**

**Tiffany Urena, 15**

The works of Rie Nakajima and Kirino are what influence me the most. Their art is very mystical and full of childlike innocence. I could spend hours just looking at their art. I want to be able to get to their level one day and be able convey the same themes they do: loneliness, destruction, joy, longing, old age, etc. But I want to add a hint of laughter to it all. Because I think the best art is art that makes people laugh. I also enjoy the works of Kelly Bass and Jin Young Shin. I think it's good to just draw creepy things once in a while, it's very fun. Japanese horror films are also an inspiration to my work. They're so much more interesting than American horror films! The story behind my unfinished piece was inspired by one.

It's about an artist who finds a mermaid in the sewer and brings her home with him. However, she is unable to live in the surface and gets ill, causing her to form boils all over her body. Her boils then begin to spew out blood & puss, which the artist, instead of helping her, uses as paint for his portrait of her. When he completes the painting, she dies. I thought the idea was very interesting and I wanted to draw something similar to that.

I started drawing around the age of 8. I was watching something on TV and thought "Wow! That's super, super duper cool! I want to draw like that!" Ever since then, I've been doodling, sketching and drawing. Thanks Saturday Morning Cartoons! You're the best!

## **;& SUPERFRIENDS**

Janessa Frias, Kate Holden, Phil Huerta, Ashley Escobedo, Jenifer Recinos, James Canonico

Our self-titled, water color debut ;& Superfriends, began as a puzzle and became this abstract Waterfire inspired scene. It represents our posse as a whole, as we are all from Providence. The contradictory idea of fire existing in water is parallel to the idea that all of our poems are individualistic, but when we join forces, unity is created; we are created; we are ;& Superfriends.

## **THERE IS ALWAYS SOMETHING BEAUTIFUL**

Crystal Moreno, 16

I used pastel watercolors to create this artwork. I started using watercolors because they were sitting around and I thought I would try a new medium. I used pencil to sketch the image before I started painting. I learned to not force myself to draw something and to just let it be. I found my inspiration from a Japanese song. I liked working on all three of my art works because I worked hard on each one. Thank you to my mentors for supporting me.

## **I M GONNA MISS THE BUS!!!**

Elizabeth Keith, 17

Created with ink, wallpaper, acrylic paint, and pastels. I used these materials because I am familiar with them and I LOVE using acrylic paint. I ended up using the wallpaper as an experiment. I sketched out the image and then I inked the dark black lines, then I painted it. After I painted it, I decided to use the chalk pastels to make it look like a sunset or a sunrise, however you want to see it .

Well last year I painted all pieces with another girl with a weapon. I decided to do another one. I was inspired by this short story that I wrote and that was the inspiration for the girl. This inspiration for the sword was a mixture of cloud from FFVII, Sanosuke from Rorouni Kenshin and Zabuzza from Naruto. I just love humongous swords that will never ever be wielded in real life. They re just nice to look at or so I think The symbols cut into her sword have to do with her story.

I love the sword and her shirt. Other people tend to like the sword too, like Jack and Darrel. I remember Jack said she d be screwed if she even got a kunai attack thrown at her. The kunai knife would go right through the holes.

Thank you to Angel, Jack, Melissa, Darrell, Kierra, Janessa, Emily and Amanda. Thank you guys for putting up with me constantly asking your opinions.

## **SEXY CORPS PATCHES COLLAGE**

Saulo Castillo, 15

The sexy police arrest people who violate the sexy code. For example- not enough clothes or too many clothes would be reason for an arrest. I learned to screen-print this year at NUA. I like that the silk-screening process is simple if you think about it a bit. If you take the easy way out, you'll struggle with it, but if you stick with the steps you'll get what needs to be done. I made nearly 50 patches so far. I just randomly drew the patch and went with it. I sell them for \$3, t-shirts are also available. I plan to learn to use the sewing machine next. I liked collaborating with my friend, a different Jean who is a guy, unlike the mentor Jean who is a girl. A shout out for Jean and Jean Luis. I like Pie!

## **DON T JUDGE A BOOK BY ITS COVER**

Amanda Abreu , 16

If I were to be three colors I would be tan, black, and red.

In my perspective these colors represent my personality, my appearance, in other words my looks and characteristics.

I believe that everyone is like a book.

You don't know them until you have read them.

Because everyone has their own stories.

Stories that describe who they are inside, a book that has words and pictures with colors, that encourages people to react to what they have read. So when people read me they realize that I am the colors red, tan, and black.

## **A GLANCE AT NATURE**

Amanda Abreu, 16

I like the texture of the canvas. It's a piece of wood I found in the basement of New Urban Arts. The three trees represent my mom, my grandmother and myself. They represent how strong we are. I've been making art for about a year and a half. I originally started making art because I wanted to work on my drawing skills so I could be a ship designer. Now I make art because I enjoy it. It's a part of my life now. I'm not myself if I don't make art. Thank you to my mom and my grandmother for inspiring me.

## **MY WORLD**

Taylor Heywood, 15

Every inch of this piece was done in pencil. I always use pencil for my work. This was completely based on real people, and animals. This piece was a form of my view on life. This will allow others who've wondered what I truly am to finally know. I'd like to thank all of my friends, family, and fellow animals for encouraging me to create this work of art.

## **GOLD BIKE**

Ashley Medrano, 18

I saw this broken bike in my garage and was drawn by the way it was. I like that the broken parts and missing front wheel can tell a story, maybe bring different points of views on how others can be drawn to this bike. Thanks mom.

## **Get A Grip On Reality**

Kian Shenfield, 18

When people tell me I'm never going to have a future, it really gets me down! So I took all those depressing awful words, and put them in a jar. I hope you like it.

If you can't read the whole thing, that's the point. Hopefully you gather that the ideas fall into several categories: Someone is going to beat me up one day, I need to make money to succeed, and I don't know what I really am. Clearly, they are things that need their own place to be; somewhere they can swim around in the confines of a narrow glass tube.

## **Screenprint Poster**

Dania Sanchez, 17

The images in this poster are pictures I took, pictures I found online, and pictures I drew. The house in the poster is the house I used to live in and lived in for the past 8 years. Next door is the Carpenter Mills parking lot and Carpenter Mills. Last year our house along with Carpenter Mills and the house behind ours was bought by a development company. In October we were told that we had to move, because they were going to demolish our house to expand the Carpenter Mills parking lot, and Carpenter Mills was going to be renovated and turned into Condominiums. I made the poster to express my feelings towards the situation.

## Bottle of Autism

Elizabeth Keith, 17

I collect bottles and I've had some really interesting ones for awhile. This project gave me something to do with them. I used broken bottles and lots of bright colors to represent the autistic mind. Paint also has a way of glowing when painted on glass and I wanted that luminescence to make it look nice and kind of represent the essence of life.

My brother inspired this project. He's autistic and once I saw a sticker that was a jigsaw puzzle and it was an ad for autism awareness. Then I thought of my bottle collection, and painting them, and breaking them, and putting them back together like a puzzle.

The broken bottles represent two things: the severity of autism in some individuals and the way some people view them. The large bottle is supposed to be my brother and the colors are for his fantastic imagination and thoughts. The colors are mainly to represent the brightness and diversity inside a mentally handicapped person, or anyone for that matter.

I'm commemorating my brother in this piece because I love him and I think people should treat him like a normal person and not be prejudiced or afraid of him just because he acts different from normal people.

Autistic people may seem broken to some people, but their thoughts are beautiful and they can never be expected to conform. Autistic people are usually understood as people who can no longer function, which is so not true. My brother knows more about history than I do and I've taken AP U.S. He's read *20,000 Leagues Under the Sea*, and probably reads more real books than I do. Autistic people aren't supposed to have a sense of humor, but my brother does. He likes to make jokes and laughs at things I and the tv do. Take that, you mental researchers and right-wing alienators!

This shrine was made as an outlet toward the people I know, who know my brother. There are people who love me and think I'm great, but look down and alienate my brother just because of the way he acts. They deny him things that have been offered to me. I was pretty angry while making this shrine.

I have never done anything like this before. Ever. All of my artwork has been random inspirations by whatever, but I've never done anything to actually represent something in my life that really hits home. I think I liked doing this. Shout outs to my brother, Richard, and Tyler. Not the NUA Tyler, another Tyler that I know who means a lot to me.

## The Sound of Music

Elizabeth Keith, 17

When I was sitting in church and I was starting to get really bored, since the only thing I really like in the whole main service is the singing, I just started to draw this girl who was listening to music. Then since a hymnbook was in front of me, I decided to add music notes to emphasize the musical theme of the drawing. I am glad that her sunglasses and hair came out the way I wanted them to. Thank you Janessa for standing still long enough for me to draw your nose! I wanted everything to be really bold and colorful so people would see everything really clearly and I knew the materials would make everything pop. Now everything in the drawing is fictional, except for the nose! Haha!

## PASKO / CHRISTMAS

Karen Joy Castillo, 16

For my independent project, I made a shrine to commemorate Christmas and New Year's tradition in my family. I used random beads, tassels, reeds, ribbons, yarn, a clementine box, and styrofoam packing material. I picked these materials because they looked festive and bright and vibrant, especially the round beads. They are significant to our Christmas tradition.

The round objects used in my shrine are actually good luck. In Philippine tradition, round objects and round fruit are displayed during Christmas to bring good luck for the approaching year. Round objects are considered to be very lucky because roundness symbolizes prosperity. The stars included in my shrine represent the Star of David, which guided the three wise men to Jesus. My family hangs star lanterns every Christmas season, and they on their own symbolize Christmas.

One day, during the Art Inquiry, we were talking about rituals and traditions and I remembered about my family's Christmas traditions and everyone seemed interested in the significance of round things when I shared this with them. This piece encouraged me to use more symbolism in my artwork. Now that I've finished my shrine, I just can't wait for Christmas.

## Technicolor is Brighter right?

Evan Monteiro, 17

I originally did the sketch in pencil. Then I inked it with Pigma Micron pens and colored it in with colored pencils. At the time, I had been using chalk most of the time and wanted to get back to my usual for a bit. This piece went through an incredible evolution. It started with the male sleeping in bed with multi-colored doves and butterflies wisping out from under his bed. Then it changed to him actually awake inside of his dream. It transformed from there to a more surreal version, with him melting out of his bed and faeries, doves and cranes flying from his mind. I liked the way it turned out as of now. The idea of the picture came from a song called "Modern Nature" by Sondre Lerche, a Norwegian indie artist featured on the soundtrack from the movie *Dan In Real Life*. What I like most about this piece is the green faerie because it is quite obviously the hardworking one.

## Bearing Witness

Hannah Candelaria, 16

The idea of bearing witness is to show something not normally seen, or to cause people to think something they would not have normally thought. The thirty something signs that have been hung on garbage cans around downtown Providence commemorate the men and women that work to keep the city clean.

I want people to bear witness to the luxury of throwing trash effortlessly into the nearest can. I want to attract attention to the city workers that keep the service available and functioning. Having to empty can after can on a regular basis does not seem like a fun job, but it is one that is necessary.

More than drawing the eye (and possibly more trash) to the cans, my purpose was to give the laborers an extra thank you, letting them know what they do is appreciated, and hopefully brighten up their day. If more passer by saw the trash cans and used them more often, because of these screen printed signs -- that would be cool too.

## BANNED

Mary Adewusi, 18 and studio friends

Banned is a project thought up by New Urban Art students during Spring Break. Inspiration bubbled over our heads as we discussed ideas for candy molds and the things we felt passionate about. We brainstormed and realized that there is a strange phenomenon breaking out in schools where even though America is "trying" to get healthier, students cell phones are confiscated more often than a bag of sweets. *Project Banned* was formed.

Dead cell phones were used to make candy for four distinct candy molds with five distinct flavors including Marshmallow, Blackberry, and more. New Urban Arts students collaborated to paint the cell phones, making them as real and as surreal as their hearts desired. Please enjoy the experience of eating that which should not be eaten and inadvertently sticking it to the administration by bringing joy to your mouth.

Shout out to Bowie and Eve for teaching us something new. You rock harder than Willy Wonka. We spent the past 2 weeks painting 100 candy cell phones (minus the ones we ate) and everyone in the studio had some part in the production. We recommend smashing it into pieces before you eat it, or your mouth will be sore with jaw pains. Or you can try and see how many licks it takes to get to the smart chip.

## Untitled

Evan Monteiro, 17

Well, I m going off to Arizona next year to pursue my dream of being a concept artist. A concept artist is basically the person who draws out the ideas and well the concepts before they are put into 3D for movies, video games, and stuff like that. Basically the artistic idea person. I ve only been to Arizona once to see the campus and I definitely like it but I m a little scared because I

don't know anyone at all outside of New England. I think the things I'm going to miss most are my dad's cooking because he is the best chef ever, my family, all of my friends who I won't see for pretty much the entire time I'm there, and everyone at New Urban Arts especially Melissa, my mentor, the awesome monstrosity of coolness that she is.

## Illustration Series

Laura Huaranga, 18

Prior to this year, my work had relied largely on spontaneity and accessibility, since I had very little time to set aside for it. This school year however, since I was able to squeeze a full year of art class into my schedule, I became more involved with my ideas and thoughts. The sink and the wallet are pieces that I made in response to assignments in art class. "Sunday Morning" was done independently on a bright, quiet morning this past winter.

This year New Urban Arts has greatly expanded my perception of myself as an artist and as a creative person, as well as broadened my experience with different mediums and subjects. My work has, in some ways, become a tool for remembering certain aspects of my life, as well as certain feelings trapped within an image. Through the drafting of different pieces, I have been able to experience an object with more than my eyes, but also with my mind and my hands. This process in itself is a manifestation of my attempts to stay as true as possible to the essence of any subject and emotional connection.

## Illustration Series

Rebecca Volynsky, 17

Since my freshman year, I have participated in mentor groups dealing with various mediums (ranging from sculpture to collage). Screen-printing has been the most difficult and long process that I have ever explored, however, it has become my favorite to work with. There is something about creating crazy, multi-layered designs that eventually produce a very satisfying, ridiculously insane-looking product. Over the past couple of years I have been experimenting with collage. The work that is in my hand-made sketchbooks is usually inspired by the female voice...eventually resulting in crazy layered and detailed pieces.

Some of my favorite activities include: creating things at New Urban Arts, stressing about college (okay, it's actually not a favorite, however, I do find myself worrying most of the time), screen printing, going to shows, working at Second Time Around, and stumbling around my brilliant city.

This fall I will be attending Boston University's School of Visual Arts within their College of Fine Arts. I am going to major in graphic design, and minor in business/non-profit management. I plan on eventually establishing my own studio space, similar to New Urban Arts, that provides students with opportunities for self-growth and a chance to build their own creative practice.

## Screen Print Poster

Alex Gonzalez, 18

Prior to this year, New Urban Arts served as a place where I could distance myself from all conflicting tasks and stressful situations. No longer do I feel in the same manner. Now, New Urban Arts is a home; an environment where I can hang out with fellow mentors and friends while at the same time focusing on my art. The "artistic piece" which you are now viewing at this very moment came about unexpectedly.

I began a rough sketch in a single, blank sheet of notebook paper while my Spanish teacher was briefing our class with a lecture. Not that it was boring; I just didn't comprehend what she was saying. My art piece "Surfing Clock" was just in the process of commencing when I was introduced to my future screen-printing mentor, Jean Cozzens. The concept of screen-printing was vague at first impression. Now, Jean has become more than a mentor; she is a helping friend who is willing to answer any question I may have, however unusual or impossible to answer it might be. Her laid back personality and positive attitude has balanced against my hyperactive and spontaneous personality. We are able to balance each other's counterparts.

"Surfing Clock" is a combination of five distinct layers of colors; aqua blue, algae green, golden yellow, pinkish red, and basic gray. From a variety of colors, I was able to create the colors, which are seen on the artistic piece. "Surfing Clock" is an unusual clock with a somewhat seeming forest growing from the roots of its head, surfing throughout time. Within its "forest" are numerous objects such as the earth, a kite, a phoenix, and a surfboard. This piece of art was truly "out-of-this-world". It gave me a sense of expression. I was able to express my very random personality and a part of me which I didn't have any recollection of having; "the artist in me". I am content and fulfilled with my progress over this past year in the technique of screen-printing. The memories created this year with my friends and mentor are irreplaceable and unforgettable. Jean, Sarah, Bremen, and all other mentors and staff of New Urban Arts, I thank you for the opportunity of allowing me to be a part of this wonderful after-school organization.

## Astro Photo Wall

Hannah Winkler, 16

We throw out so many items of clothing that we think are ugly or out of style or that don't fit. I chose to use recycled materials to give these cast offs a new life as something awesome. I get inspiration from these original items of clothing. I pick what I like about an article of clothing and try to accentuate it or isolate it and then add it to another piece. This wall is a preview of the formal book/ portfolio that I am going to assemble from the two photo shoots we took of all the pieces in my collection. It is really exciting to see all of my work together at one time. I feel like taking photos to formally document my works makes it seem like more of a complete cohesive collection. I couldn't have done this without my mentor McKenzie. She is Awesome! Also, thanks to mentors I have worked with not so recently Jean and Meghan, Thanks to my lovely models, Puffy and Sofia, and to Stephanie and Joan, who helped with the shoot. You guys are the best!

## 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

Yearly Retention Rate Analysis	2004-05	2005-06	2006-07	2007-08
Total # of students:	108	86	111	131
Total # of students from previous year who graduated:	13	9	17	28
Total # of students from previous year who moved:	8	2	0	1
Total # of students who returned for 2nd, 3rd, or 4th year:	26	30	38	43
Total # of new participants:	69	56	73	88
<b>Retention Rate:</b>	<b>32%</b>	<b>31%</b>	<b>55%</b>	<b>52%</b>

## APPENDIX D: YEARLY END ATTENDANCE RATE

	1	%	2	%	3	%	4	%	Total	%
Participation Rate	67	51%	32	24%	22	17%	10	8%	131	100%
<b>SCHOOL</b>										
ALP	0	####	0	####	0	####	0	####	0	0%
Birch	0	####	0	####	0	####	0	####	0	0%
Central	10	59%	4	24%	2	12%	1	6%	17	13%
Classical	22	37%	14	24%	16	27%	7	12%	59	45%
Feinstein	1	33%	1	33%	1	33%	0	0%	3	2%
Hanley	0	####	0	####	0	####	0	####	0	0%
Harrison Street	0	####	0	####	0	####	0	####	0	0%
Health/Science	0	####	0	####	0	####	0	####	0	0%
Hope	0	0%	1	50%	1	50%	0	0%	2	2%
Hope Leadership	0	####	0	####	0	####	0	####	0	
Mount Pleasant	1	20%	4	80%	0	0%	0	0%	5	4%
Textron	4	44%	4	44%	0	0%	1	11%	9	7%
The Met	5	57%	1	14%	2	29%	0	0%	8	6%
Other	12	80%	2	13%	0	0%	1	7%	15	11%
Middle School	0	####	0	####	0	####	0	####	0	0%
Unavailable	12	93%	1	7%		0%		0%	13	10%
Not Attending	0	####	0	####	0	####	0	####	0	0%
<b>Total</b>	<b>67</b>	<b>51%</b>	<b>32</b>	<b>24%</b>	<b>22</b>	<b>17%</b>	<b>10</b>	<b>8%</b>	<b>131</b>	<b>100%</b>
<b>GENDER</b>										
Male	18	47%	8	22%	8	22%	3	8%	37	28%
Female	37	46%	23	29%	14	18%	6	8%	80	61%
Transgender	1	100%	0	0%	0	0%	0	0%	1	1%
Questioning	1		1		0		1		3	2%
Unavailable	10	100%	0	0%	0	0%	0	0%	10	8%
<b>Total</b>	<b>67</b>	<b>52%</b>	<b>32</b>	<b>27%</b>	<b>22</b>	<b>17%</b>	<b>10</b>	<b>8%</b>	<b>131</b>	<b>100%</b>
<b>SEXUAL ORIENTATION</b>										
Bisexual	3	43%	1	14%	2	29%	1	14%	7	5%
Gay	2	67%	1	33%	0	0%	0	0%	3	2%
Heterosexual	48	51%	18	19%	20	21%	8	9%	94	72%
Unavailable	13	65%	7	35%	0	0%	0	0%	20	15%
Other	1	50%	1	50%	0	0%	0	0%	2	2%
Questioning	0	0%	4	80%	0	0%	1	20%	5	4%
<b>Total</b>	<b>67</b>	<b>51%</b>	<b>32</b>	<b>24%</b>	<b>22</b>	<b>17%</b>	<b>10</b>	<b>8%</b>	<b>131</b>	<b>100%</b>

APPENDIX D: YEARLY END ATTENDANCE RATE (continued)

	1	%	2	%	3	%	4	%	Total	%
Participation Rate	67	51%	32	24%	22	17%	10	8%	131	100%

**ETHNICITY**

African	1	50%	1	50%	0	0%	0	0%	2	2%
African American	2	40%	0	0%	1	20%	2	40%	5	4%
Asian	5	50%	4	40%	1	10%	0	0%	10	8%
Asian American	2	67%	1	33%	0	0%	0	0%	3	2%
Cape Verdean	0	0%	0	0%	1	100%	0	0%	1	1%
Caribbean	2	100%	0	0%	0	0%	0	0%	2	2%
Caucasian	5	28%	5	28%	6	33%	2	11%	18	14%
Hispanic/Latino	32	53%	14	23%	10	17%	4	7%	60	46%
Native American	0	0%	0	0%	0	0%	0	0%	0	0%
Portuguese	1	33%	1	33%	1	33%	0	0%	3	2%
Multi-Racial	5	50%	3	30%	1	10%	1	10%	10	8%
Other	1	20%	2	40%	1	20%	1	20%	5	4%
Unavailable	11	92%	1	8%	0	0%	0	0%	12	9%

<b>Total</b>	<b>67</b>	<b>51%</b>	<b>32</b>	<b>24%</b>	<b>22</b>	<b>17%</b>	<b>10</b>	<b>8%</b>	<b>131</b>	<b>100%</b>
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**SOCIO-ECONOMICS**

Free/Reduced	44	45%	24	25%	21	22%	8	8%	97	74%
N / A	23	68%	8	24%	1	3%	2	6%	34	26%

<b>Total</b>	<b>67</b>	<b>51%</b>	<b>32</b>	<b>24%</b>	<b>22</b>	<b>17%</b>	<b>10</b>	<b>8%</b>	<b>131</b>	<b>100%</b>
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First Year	58	66%	19	22%	7	8%	4	5%	88	67%
Second Year	6	27%	4	18%	9	41%	3	14%	22	17%
Third Year	2	15%	7	54%	3	23%	1	8%	13	10%
Fourth Year	1	13%	2	25%	3	38%	2	25%	8	6%

<b>Total</b>	<b>67</b>	<b>51%</b>	<b>32</b>	<b>24%</b>	<b>22</b>	<b>17%</b>	<b>10</b>	<b>8%</b>	<b>131</b>	<b>100%</b>
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APPENDIX D: YEARLY END ATTENDANCE RATE (continued)

	1	%	2	%	3	%	4	%	Total	%
Participation Rate	67	51%	32	24%	22	17%	10	8%	131	100%
02901	0	0%	0	0%	0	0%	0	0%	0	0%
02902	0	0%	0	0%	0	0%	1	100%	1	1%
02903	0	0%	0	0%	2	100%	0	0%	2	2%
02904	2	100%	0	0%	0	0%	0	0%	2	2%
02905	6	67%	1	11%	2	22%	0	0%	9	9%
02906	3	21%	7	50%	3	21%	1	7%	14	14%
02907	13	50%	4	15%	4	15%	5	19%	26	25%
02908	5	26%	11	58%	3	16%	0	0%	19	19%
02909	13	45%	5	17%	8	28%	3	10%	29	28%
02912	0	0%	0	0%	0	0%	0	0%	0	0%
02918	0	0%	0	0%	0	0%	0	0%	0	0%
02940	0	0%	0	0%	0	0%	0	0%	0	0%
Other	25	0%	4	0%	0	0%	0	0%	29	0%
<b>Total</b>	<b>67</b>	<b>41%</b>	<b>32</b>	<b>27%</b>	<b>22</b>	<b>22%</b>	<b>10</b>	<b>10%</b>	<b>131</b>	<b>100%</b>

## APPENDIX E: SNAPSHOT OF THE MONTHLY DASHBOARD

	Oct-06	Oct-07	Nov-06	Nov-07	Dec-06	Dec-07	Jan-07	Jan-08
# of total registered students	66	69	100	135	120	190	128	214
# of students active last month	N/A	N/A	80	93	89	131	84	125
# of returning students	26	27	36	48	53	48	37	51
% of student body not from Classical H.S.	65%	43%	64%	60%	68%	68%	68%	68%
# of students from Central &Textron	14 & 10	5 & 5	19 + 13	28 & 8	20 & 13	30 & 8	20 & 13	31 & 9
Participation Index last month	N/A	N/A	121	127	143	154	138	144
Donor retention rate	1%	3%	2%	5%	3%	5%	4%	23%
Donations received last month	\$ 1,650	\$5,026	\$ 1,500	\$500	\$ 450	\$ 440	\$ 4,350	\$7,673.00
Total contributed income received as of the end of last month	\$ 14,212	\$11,848	\$15,712	\$12,215	\$ 16,162	\$ 12,654.54	\$ 20,512	\$ 24,053.44
Total earned income received as of the end of last month	\$ 40	\$82.66	\$115	\$2,796	\$ 1,215	\$ 2,771.19	\$ 1,665	\$ 5,093.59
Board Participation in Annual Campaign		11%		11%		11%		38%
Total grant income as of today	\$35,050	\$67,665	\$87,900	\$81,910	\$104,000	\$106,685.39	\$104,000	\$119,327.04
# of grants submitted since last board meeting	2	3	0	0	0	0	0	0
Total \$ grant requests currently pending	\$158,000	\$42,000	108,000	\$42,000	108,000	\$ 42,000	\$ 87,000	\$ 35,000
<a href="#"><u>Total # of unique web visitors last month</u></a>	2216	2014	1758	1885	1490	2124	1375	1267
Total # of current enews subscribers	1106	1329	1136	1372	1165	1384	1175	1385
Total number attended exhibitions and events last month	145	110	65	85	145	0	60	290
# of non-board volunteers presently serving on committees		2		1		1		1
Board meeting attendance rate last month				85%		85%		85%