

URBANO



"The first thing to solve a problem is to accept that there is one. We underestimate our power in a society. But at the same time we don't know how to use this power, instead we use this idea of "power" as a tool to destroy us. So I want to use art to find a solution."

-Urbano Student, 2014

THE YEAR IN REVIEW

"Gifts—given or received—stand witness to meaning beyond the known, and gift exchange is therefore a transcendent commerce, the economy of re-creation, conversion, or renaissance. It brings us worlds we have not seen before."

- Lewis Hyde, *The Gift*

The past year brought great gifts to our community of teen artists, teaching artists, staff, and supporters. Despite historic, extreme winter weather in Boston, Urbano brought together 112 teen artists with 18 professional teaching artists, over 2,000 audience members who attended 5 exhibitions and 8 events at Urbano Project, and the countless numbers of people who engaged with students' public art interventions and listened to their online radio podcasts. Together we explored the theme, Land of the Free: Gifts and Giving as Artistic Intervention. Urbano experimented with new programming formats to help students realize self-defined learning goals around media production skills and public engagement. We also made changes to promote higher levels of interaction, exchange, and camaraderie throughout the program.

Support from our funders made possible 5 summer Artists' Projects workshops; 6 semester-long Artists' Projects, including *The Time Capsule I & II*, a series of two projects focusing on documentary photography of Jamaica Plain and photographic portraits by and of teenagers; *The Portrait Gift I & II*, incorporating poetry, drawing, artists' books, and publication as artistic practice; *Sunbar*, a site-specific winter intervention and performance in the Upham's Corner area of Dorchester; and *Listen Up!*, in which participants explored the idea of **"Land of the Free"** through creative writing, interviews, and producing a weekly radio podcast. Urbano teaching artists also facilitated weekly in-school interdisciplinary arts workshops for 32 students at the Boston International High School Newcomers Academy. Finally, a group of 11 experienced peer leaders in the Urbano Fellows program experimented with the role of artists-as-organizers, producing three public events to engage the Urbano community of the past, present and future.



We are grateful for recent successes in building support and capacity. The Surdna Foundation awarded Urbano Project a three-year, \$150,000 grant towards general operating support and creative placemaking initiatives. This commitment of major support from a national funder marks a significant milestone for our organization. Urbano was also among a special group of Boston arts organizations invited to apply for Bloomberg Philanthropies' Arts Innovation and Management program, receiving a \$35,000 grant, technical support to develop an individual fundraising initiative, and participation in the prestigious DeVos Institute of Arts Management. Founder and Artistic Director Stella McGregor was also selected from a competitive national pool of applicants to attend the National Association for Media Arts and Culture's Creative Leadership Lab at Sundance.

FY14-15 also included \$100,000, The Boston Foundation; \$50,000, Barr Foundation/Klarman Foundation; \$11,000, the Massachusetts Cultural Council YouthReach Program; Peters Memorial Fund, \$15,000; \$2500, MCC Peers Program; \$2500, Boston Cultural Council; \$15,000, Robbins-de Beaumont Foundation; \$7500, Tomfohrde Foundation; \$9000, EdVestors Arts Fund, as well as contributions from individuals and board members.



"Redefined what I perceive as art. Opened doors in the hallway of my life. Gave me a second family. Helped me realize my values/morals. Set me at a different level of thinking. Made me interested in contemporary art practices."

"Urbano has inspired me to wanna do art to change something in society positively. Urbano has helped me get rid of my shyness and I'm glad I stepped inside those doors."

Urbano teen artists, 2015, responding to the question "How has Urbano changed your life?"

LOGIC MODEL

MISSION: The Urbano Project brings together urban teens and professional artists to ignite social change through participatory works of contemporary art and performance.

TARGET POPULATION	Participating Youth <ul style="list-style-type: none"> High School Students (majority are BPS, all students attend public schools) Live in the Greater Boston-area, with over 90% residing in Boston (primarily from Dorchester, Roxbury, Hyde Park, Jamaica Plan, Roslindale and Mattapan) Ages 14-19 	<ul style="list-style-type: none"> Often from low/middle income families 80% are first generation immigrants Interested in creating art Interested in social change Interested in future job possibilities in the arts 	<ul style="list-style-type: none"> Program Alumni, post-high school Community members as audience and participants
	PROGRAM GOALS <ul style="list-style-type: none"> High-Quality Contemporary Arts Education Offer youth high-quality arts education experiences, including opportunities to develop an awareness and appreciation of contemporary arts and of the role the arts can play to effect social change. 	<ul style="list-style-type: none"> Creative Youth Development Support youth to explore and pursue their passions and develop as young people with the greatest chance for social and personal success. Youth as Engaged Citizens Challenge youth to express a strengthened identity as active, powerful, and engaged citizens of the city of Boston, and engage with difficult subjects in hopeful ways. 	<ul style="list-style-type: none"> Community Impact Promote civic engagement through participatory and publicly sited works of art that address the major issues of our times, and develop a corps of positively engaged youth who serve as leaders in their communities.
STRATEGIES	Artists' Projects <ul style="list-style-type: none"> Year-long Project Theme provides conceptual connections among concurrent projects and programs. Youth learn to create collaboratively through studio exploration and experimentation guided by professional lead artist(s). Youth and lead artists work in partnership, contributing to the conception, production, and performance or exhibition of final works. Youth attend class twice weekly. 	Urbano Fellows <ul style="list-style-type: none"> For program alumni and current teen students who have participated in Urbano's programs for at least 2 semesters. Urbano Fellows are responsible for researching, conceptualizing, and producing exhibitions in Urbano's gallery. Curators work with a lead artist to explore contemporary art, conduct studio and gallery visits, and meet with professional artists and curators. Youth attend class once per week. 	<ul style="list-style-type: none"> Develop calls for work, critique and jury exhibitions that provide diverse perspectives on Urbano's yearly theme. Conduct research to identify professional artists beyond Boston whose work is a good fit for Urbano's curriculum and mission.
	OUTCOMES <p>Youth will develop skills and understanding related to Contemporary Arts Practice and issues of social change:</p> <ul style="list-style-type: none"> Professional attitude towards work with an emphasis on quality Participation in process to develop the narrative of an idea Engagement and proficiency in creating and thinking critically about contemporary art Public speaking and presentation skills; empowerment to speak, create, be heard Engagement in personal reflection on 	<p>work and participation in critique</p> <ul style="list-style-type: none"> Openness to interact and collaborate with those who are different from themselves Develop constructive risk taking skills <p>Youth will:</p> <ul style="list-style-type: none"> Engage in the studio as empowered agents of social change Communicate ideas of change through commissioned works in collaboration with professional artists Learn the visual, social and political language of contemporary art 	<ul style="list-style-type: none"> Identify as artists who are a part of the larger global contemporary art community Develop understanding of issues across racial, social, and cultural barriers. Enhance relationship building skills Engage in community as empowered agents of social change Make connections between contemporary art and social change
IMPACT	<p>The Urbano Project inspires a new generation of leaders in urban communities who are compassionate, explorative, civically engaged, creative thinkers actively committed to breaking down social barriers (of language, race, gender, religion, etc.) through art.</p>	<p>The Urbano Project creates high quality arts learning experiences that are cross-disciplinary and collaborative, resulting in publicly sited and participatory art works. These works challenge assumptions about contemporary art, education, and art's role in creating social change.</p>	<p>The Urbano Project contributes to Boston's civic and cultural life by building bridges between urban communities and the contemporary arts.</p>

Spotlight on After-School Program Participants

URBANO'S AFTER-SCHOOL
STUDENTS OF COLOR

92%

URBANO'S AFTER-SCHOOL
STUDENTS WHO SPEAK
A LANGUAGE OTHER THAN
ENGLISH AT HOME

31%

URBANO AFTER-SCHOOL
STUDENTS THAT HAVE
PARTICIPATED IN 2 OR MORE
PROGRAMS

38%

URBANO AFTER-SCHOOL
STUDENTS THAT HAVE
PARTICIPATED IN URBANO FOR
2 OR MORE YEARS

38%

URBANO'S AFTER-SCHOOL
STUDENTS WITH AT LEAST
1 PARENT BORN

OUTSIDE OF THE U.S

58%

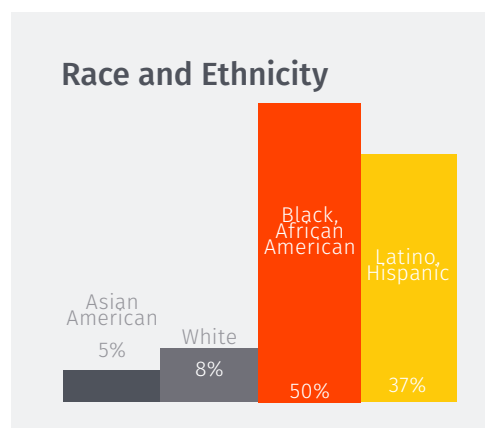
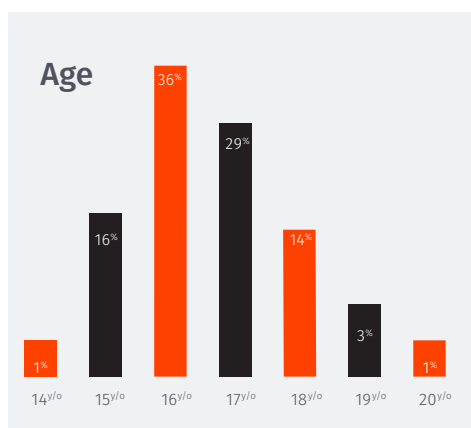
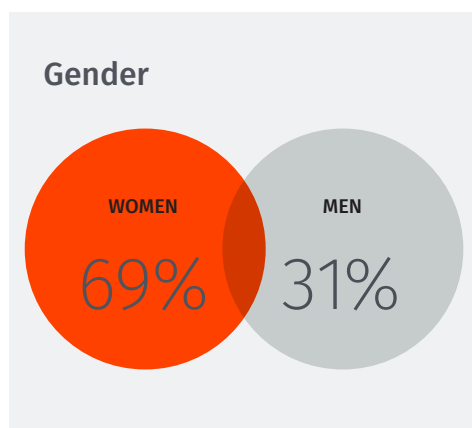
URBANO'S AFTER-SCHOOL
STUDENTS ELEGIBLE
FOR FREE OR REDUCED-PRICE
LUNCH

69%

URBANO'S AFTER-SCHOOL
STUDENTS BORN
OUTSIDE OF THE U.S

19%

112 teens participated in Urbano's 2014-2015 programs. The information below represents the racial, gender and age makeup of students participating in Urbano in-school and after-school contemporary arts programming.



AFTER-SCHOOL PROGRAM ATTENDANCE

**SUMMER 2014
WORKSHOPS**

20

**THE PORTRAIT GIFT,
THE TIME CAPSULE (FALL
2014)**

25

**THE PORTRAIT GIFT II, THE TIME
CAPSULE II, SUNBAR, LISTEN
UP! (SPRING 2015)**

49

**BOSTON INTERNATIONAL
NEWCOMERS ACADEMY
IN-SCHOOL PROGRAM
(FALL 2014 & SPRING 2015)**

18

Urbano's Goals & Areas of Impact

HIGH-QUALITY CONTEMPORARY ARTS	CREATIVE YOUTH DEVELOPMENT	YOUTH AS ENGAGED CITIZENS	COMMUNITY IMPACT
Offer youth high-quality arts education experiences, including opportunities to develop an awareness and appreciation of contemporary arts and of the role the arts can play to effect social change	Support youth to explore and pursue their passions and develop as young people with the greatest chance for social and personal success	Challenge youth to express a strengthened identity as active, powerful, and engaged citizens of the city of Boston, and engage with difficult subjects in hopeful ways	Promote civic engagement through participatory & publicly sited works of art that address the major issues of our times, and develop a corps of positively engaged youth who serve as leaders in their communities
<p>↓</p> <p>Urbano's Key Objectives</p> <p>Program curricula incorporate artmaking and opportunities for artistic expression & artistic critique</p> <p>Program curricula include activities related to contemporary arts & the impact of art on social change</p> <p>Program activities include interactions between youth, adult artists, and professional arts organizations</p>	<p>↓</p> <p>Program curricula include opportunities for teens to develop educational and workforce-related skills</p> <p>Urbano programming provides a positive youth development environment, as defined by research in the YD field</p>	<p>↓</p> <p>Program curricula include opportunities for self-expression and social change activities</p> <p>Class activities provide ways for youth to contribute to their communities</p> <p>Programs provide opportunities for teens to engage in projects throughout Boston</p>	<p>↓</p> <p>Exhibitions and events at Urbano showcase youth perspectives and diverse points of view</p> <p>Urbano employs artists who are interested in community involvement</p> <p>Programs & events enable interaction between artists/ students and community</p>
<p>↓</p> <p>Massachusetts Arts Curriculum Standards Aligned with Goals</p> <p>Prek-12 standards 1-10 for Visual Arts</p> <p>Prek-12 standards 1-10 for Theater</p> <p>Connections Strand</p> <p>Visual Arts Standards</p> <p>1.9,1.13,2.16, 2.17, 3.9, 4.9, 4.10,4.12,4.16, Connections Strand</p> <p>Theater Standards</p> <p>Connections Strand</p> <p>3.8,4.14,4.15,4.17,1.14</p> <p>Music Standards</p>	<p>↓</p> <p>Visual Arts Standards</p> <p>1.17,5.13, 5.8, 5.10,2.17</p> <p>Connections Strand</p> <p>Theater Standards</p> <p>1.17,5.13,5.14,5.15</p> <p>Connections Strand</p> <p>Music Standards</p> <p>1.10, 1.15,3.13,4.8,4.11,5.13</p> <p>Connections Strand</p>	<p>↓</p> <p>Theater Standards</p> <p>1.17</p> <p>Connections Strand</p> <p>Visual Arts Standards</p> <p>1.17,5.13, 5.8, 5.10,2.17</p> <p>Connections Strand</p> <p>Music Standards</p> <p>5.14, 5.16</p> <p>Connections Strand</p>	<p>↓</p> <p>Visual Arts Standards</p> <p>1.17,5.13,5.8.5.10,2.17</p> <p>Connections Strand</p> <p>Theater Standards</p> <p>1.17</p> <p>Connections Strand</p> <p>Music Standards</p> <p>3.11, 4.14,5.12</p> <p>Connections Strand</p>

URBANO'S STUDENT BODY

Urbano's teen artists are intrigued by studio exploration, and seek to improve their own artistic practice. Urbano's offerings are unique, and for a majority of students represent the only arts or after-school program available. Our students learn not only studio skills, but also learn to work collaboratively and engage the community.

46% of responding students had few prior opportunities to express their own voice, beliefs, and opinions through art.

71% of responding students did not consider themselves to be artists prior to their involvement in Urbano programs.

54% of responding students felt that they did not have role models and mentors who supported their goals as individuals prior to their involvement in Urbano programs.

51% of responding students did not consider themselves leaders in their community prior to their involvement in Urbano programs.

54% of responding students had little to no knowledge of contemporary art prior to their involvement in Urbano programs.

KEY SUCCESSES FROM URBANO'S 2014-2015 AFTER SCHOOL PROGRAMS

100% of students said Urbano helped them work together in a group to accomplish a shared goal.

100% of students said that because of Urbano they are willing to work with people from different backgrounds

100% of students believe it is possible to make changes in the world using art

100% of students said Urbano helped them create work they feel proud of

100% of students were assessed by teachers as being able to make artistic decisions that will influence a public exhibition

100% of students were assessed by teachers as being able to describe and analyze how artists use materials, techniques and/or technologies in their work

95% of students said Urbano helped them to consider themselves to be artists.

95% of students said Urbano helped them receive and offer feedback from and for their peers

PROGRAM GOAL 1

HIGH-QUALITY CONTEMPORARY ART EDUCATION

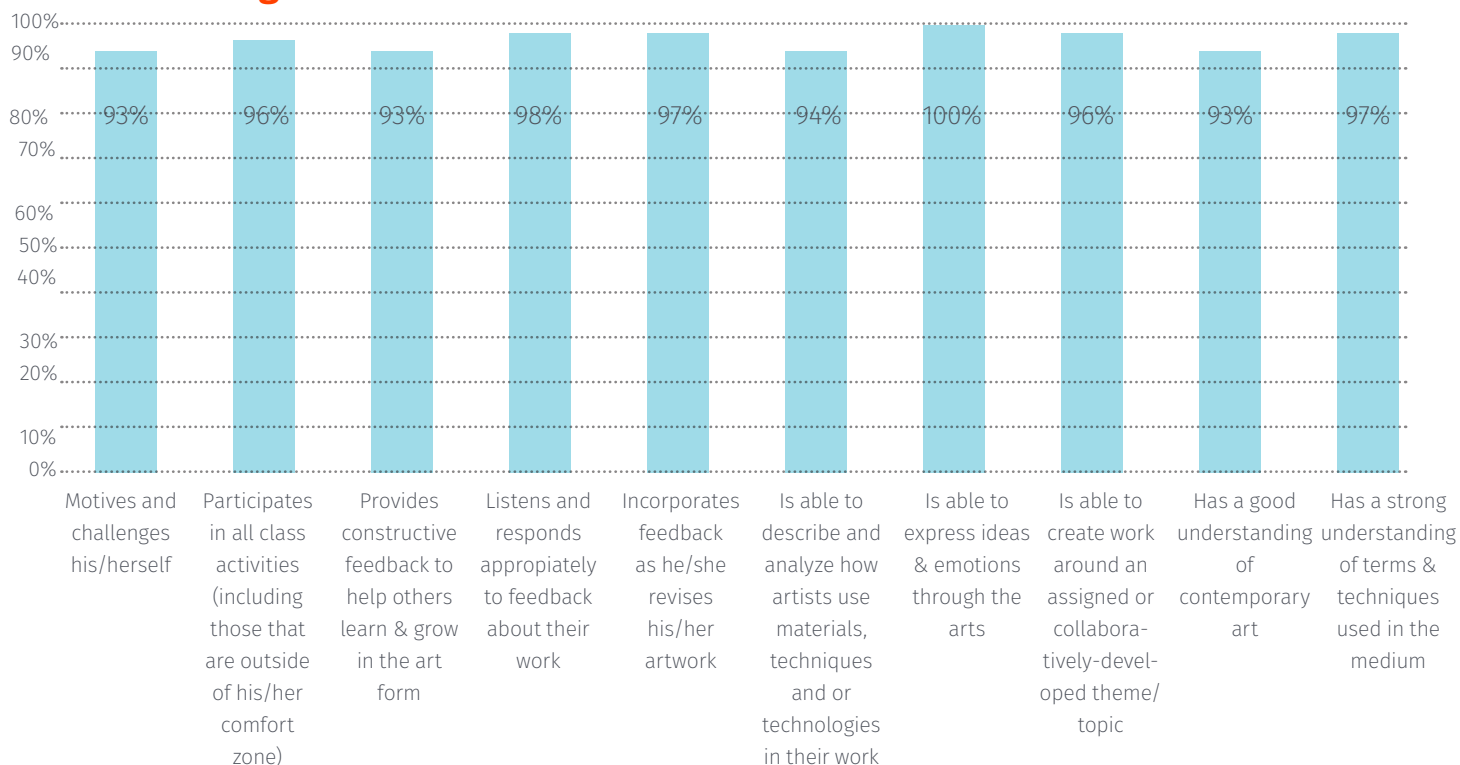
Offer youth high-quality arts education experiences, including opportunities to develop an awareness and appreciation of contemporary arts and of the role the arts can play to effect social change.

"I want to learn more artistic skills, develop current skills and develop ways to artistically use all of my abilities to create individual work that fulfills my own objectives."

Urbano Student, 2015



Urbano Teaching Artist Evaluation of Student Skills



PROGRAM GOAL 1

HIGH-QUALITY CONTEMPORARY ART EDUCATION

"We worked with many mediums, writing, video, audio and photography. I learned how to merge all of these mediums into one piece."

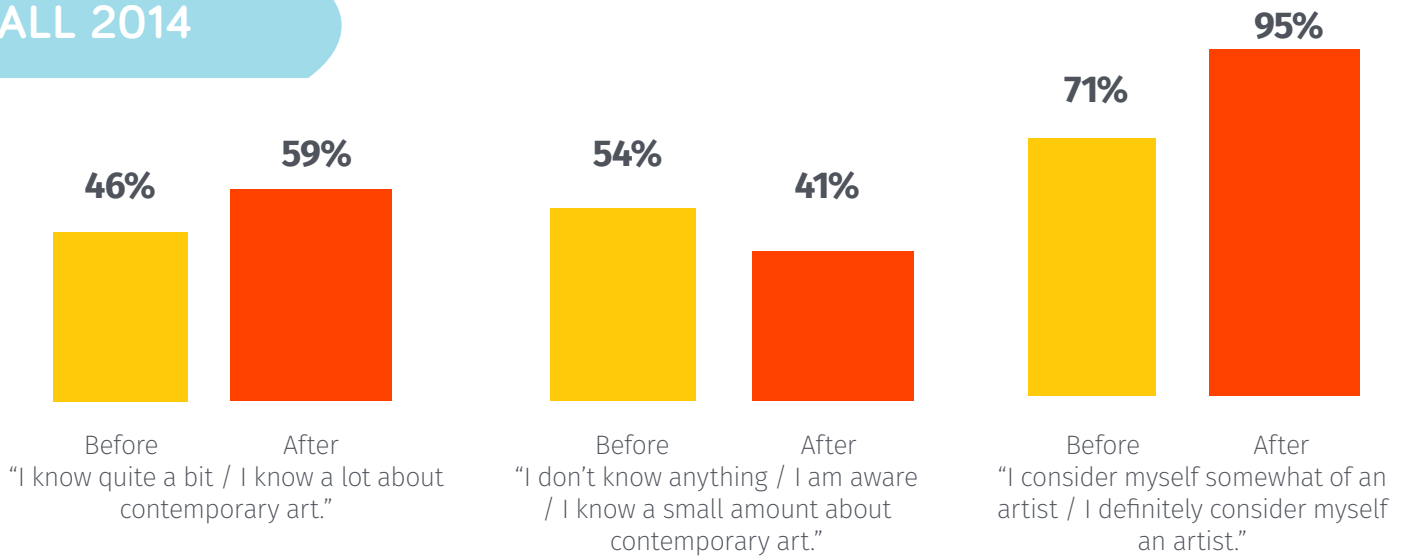
Urbano Student, 2013



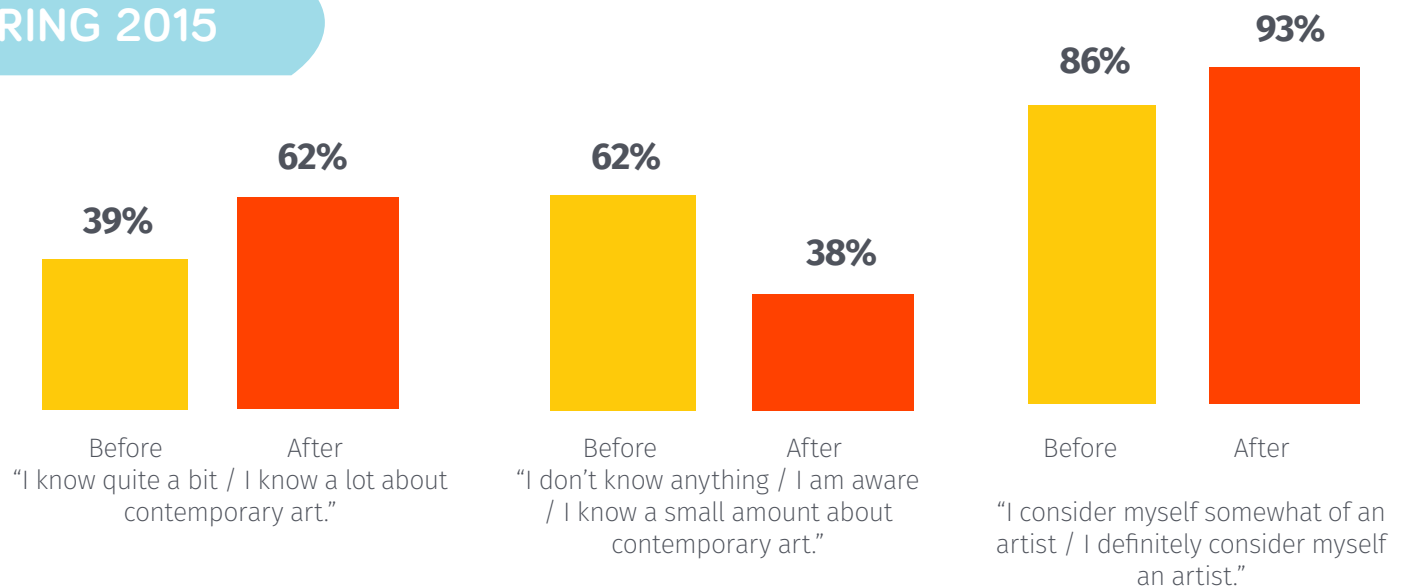
KEY FINDINGS

From Student Pre- and Post- Survey Results

FALL 2014



SPRING 2015



PROGRAM GOAL 2

CREATIVE YOUTH DEVELOPMENT

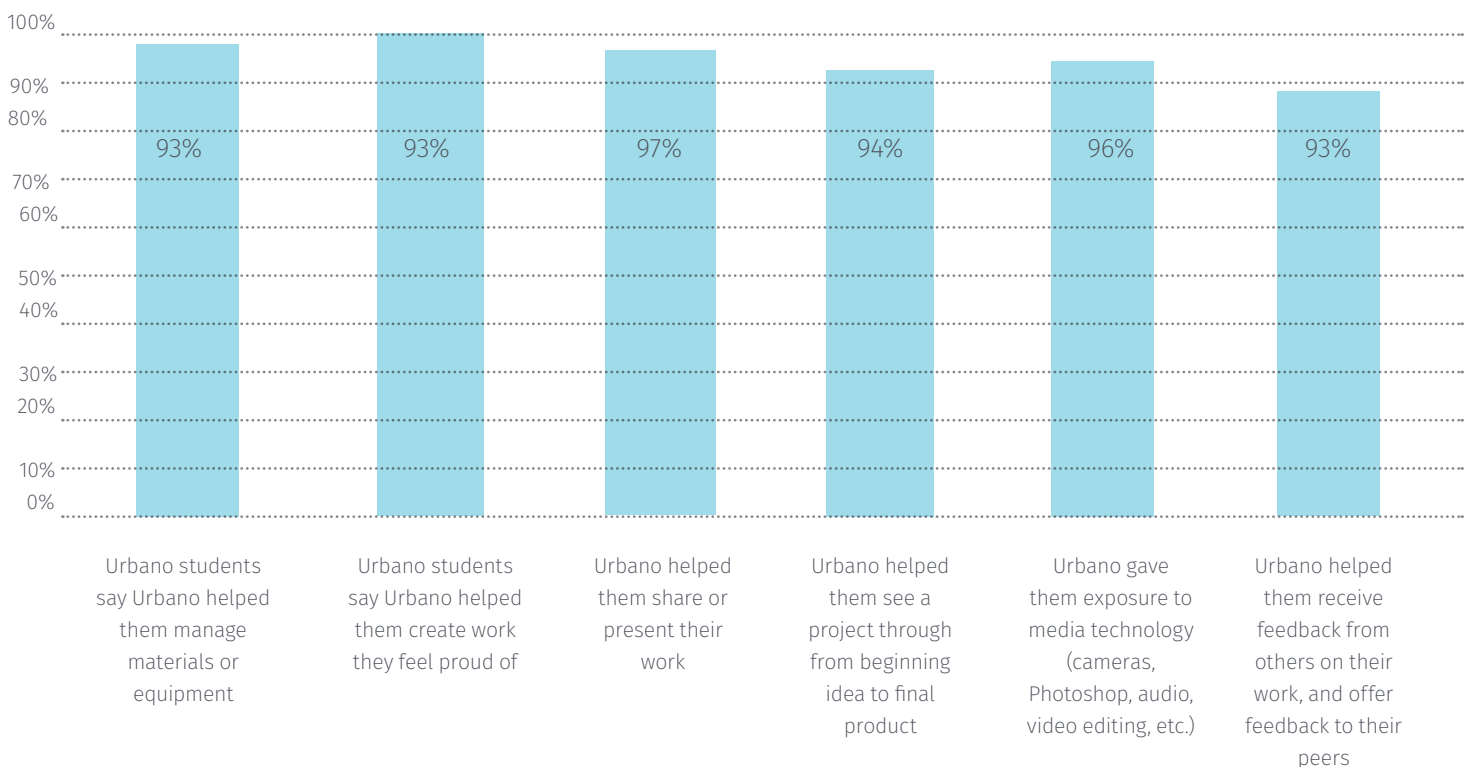
Support youth to explore and pursue their passions and develop as young people with the greatest chance for social and personal success.

"This program helps me develop as a person. I've always had trouble working with others and stating my opinion without being too aggressive. I've been able to do both of those things here."

- Urbano Student, 2014



Students' Self Reported Development Skills while participating in the Urbano Project (Average from Fall and Spring Student Self-Assessments)



CREATIVE YOUTH DEVELOPMENT

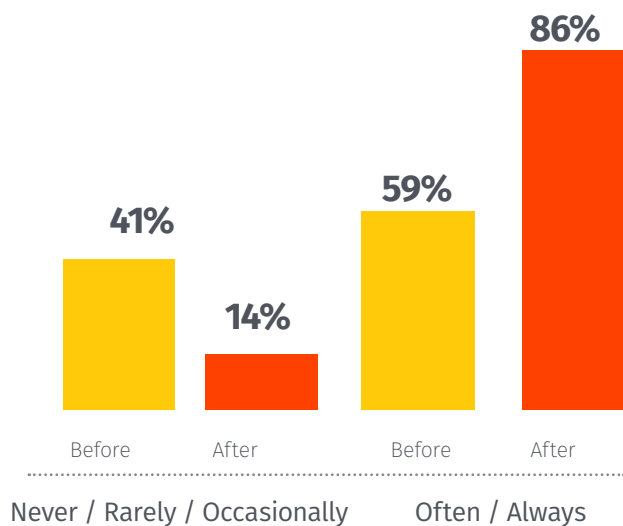
KEY FINDINGS

From Student Pre- and Post- Survey Results

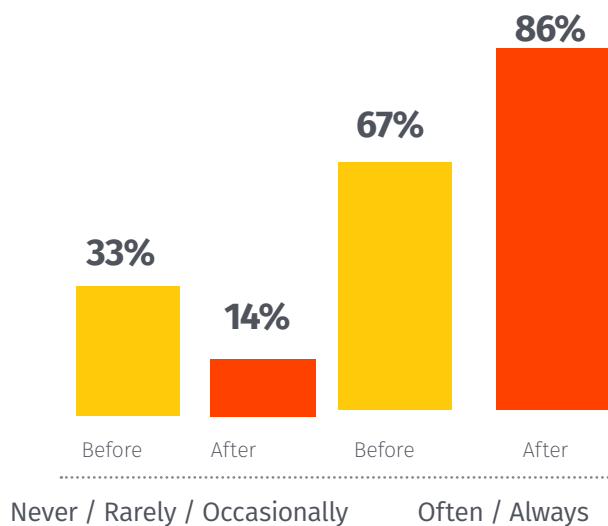


FALL 2014

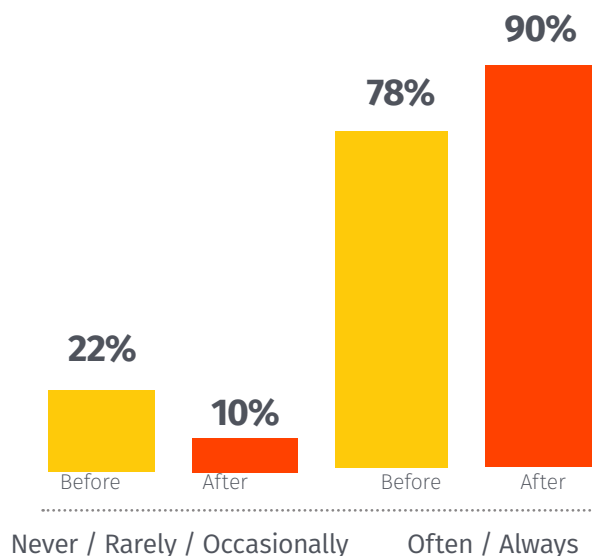
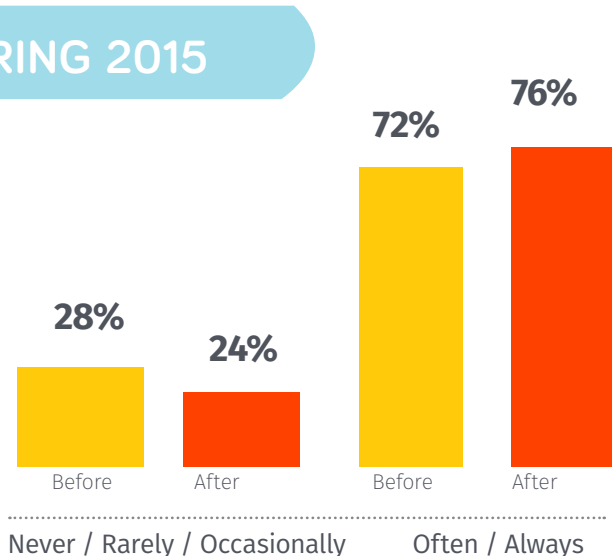
How often have you had opportunities to explore and learn things that interest you that were NOT assigned by a teacher or other person?



How often have you had opportunities to receive feedback from others on your work, and offer feedback to peers?



SPRING 2015



PROGRAM GOAL 3

YOUTH AS ENGAGED CITIZENS

Challenge youth to express a strengthened identity as active, powerful, and engaged citizens of the city of Boston, and engage with difficult subjects in hopeful

"I came to Urbano because I wanted to learn more about social practice and develop a project more independently."

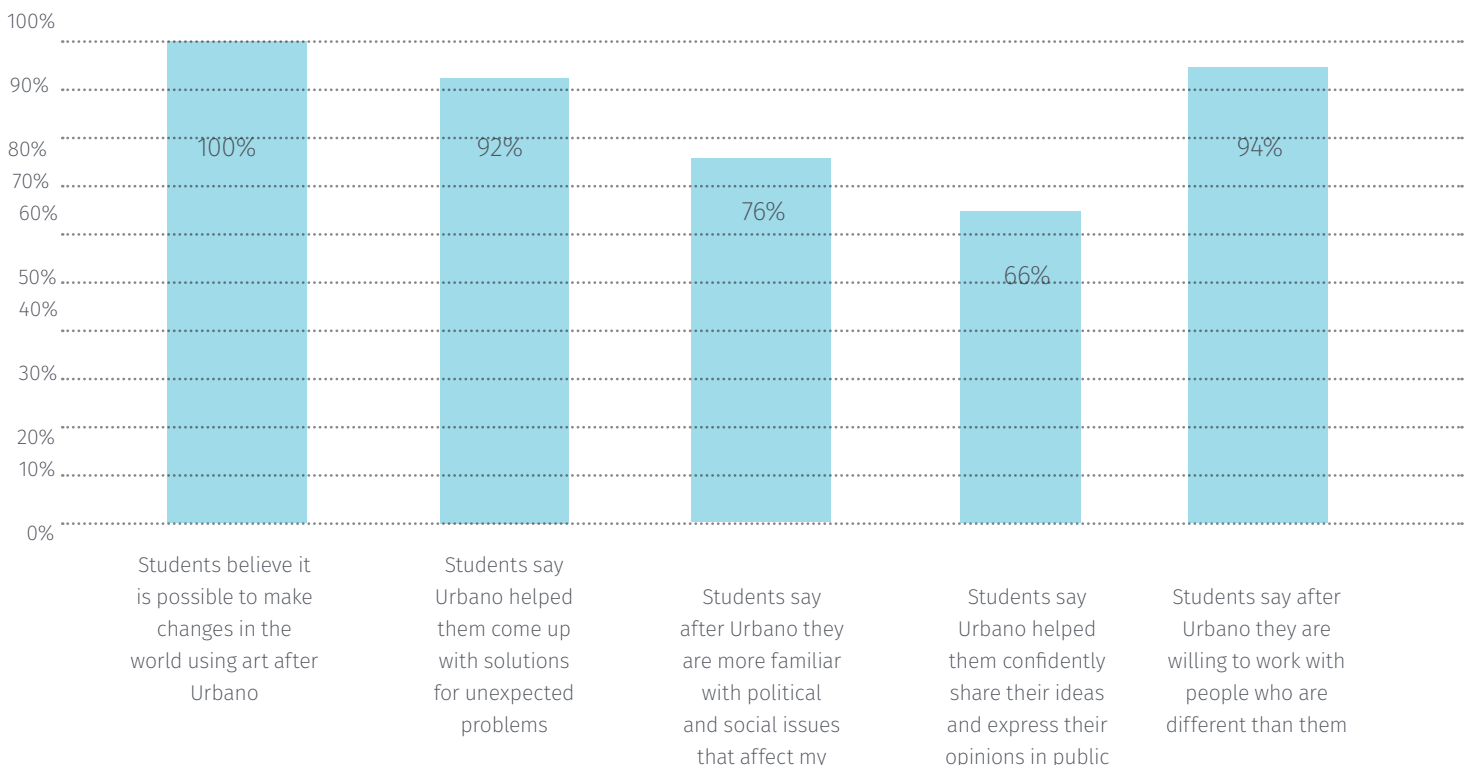
- Urbano Student, 2014



"I feel social change has a lot to do with altering society's views or standards. Art can affect people so deeply that can completely change their opinions"

-Urbano Student, 2013

Students' Self-Reported Civic Engagement while participating in the Urbano



YOUTH AS ENGAGED CITIZENS

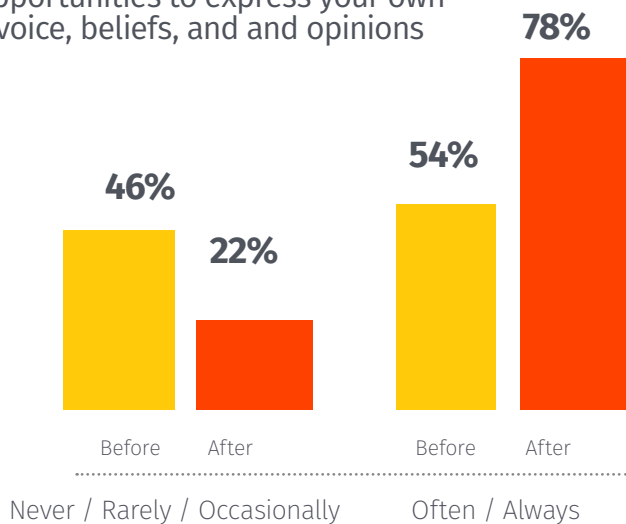
KEY FINDINGS

For Student Pre- and Post- Survey Results

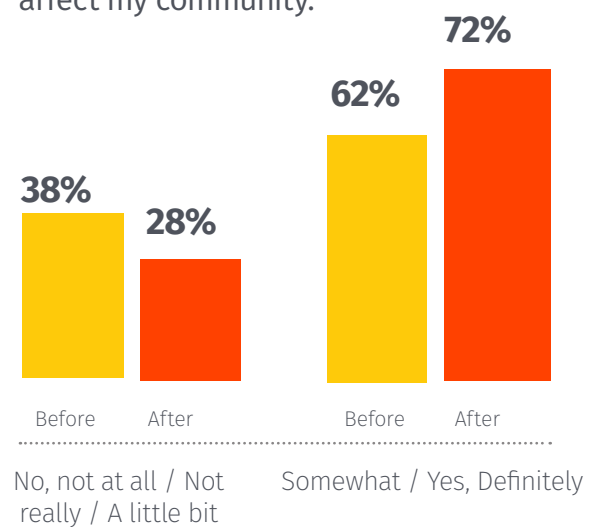


FALL 2014

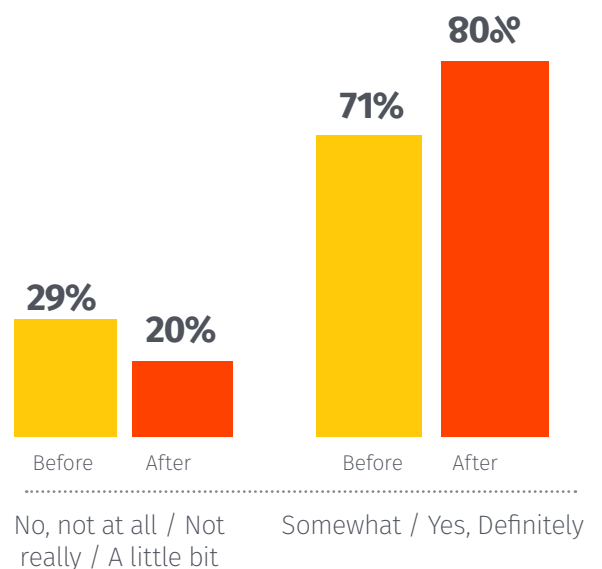
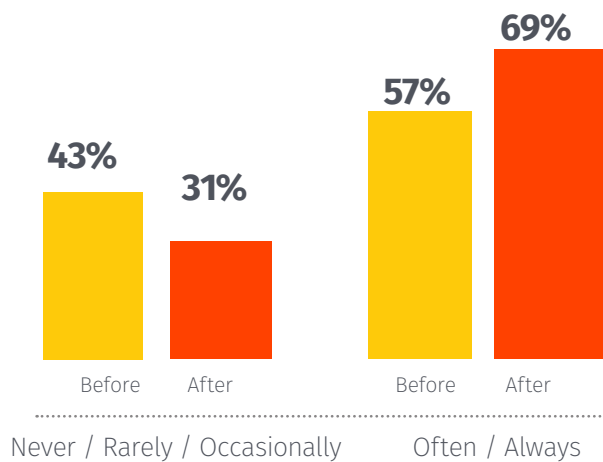
How often have you had opportunities to express your own voice, beliefs, and opinions



I am familiar with political and social issues that affect my community.



SPRING 2015



PROGRAM GOAL 4

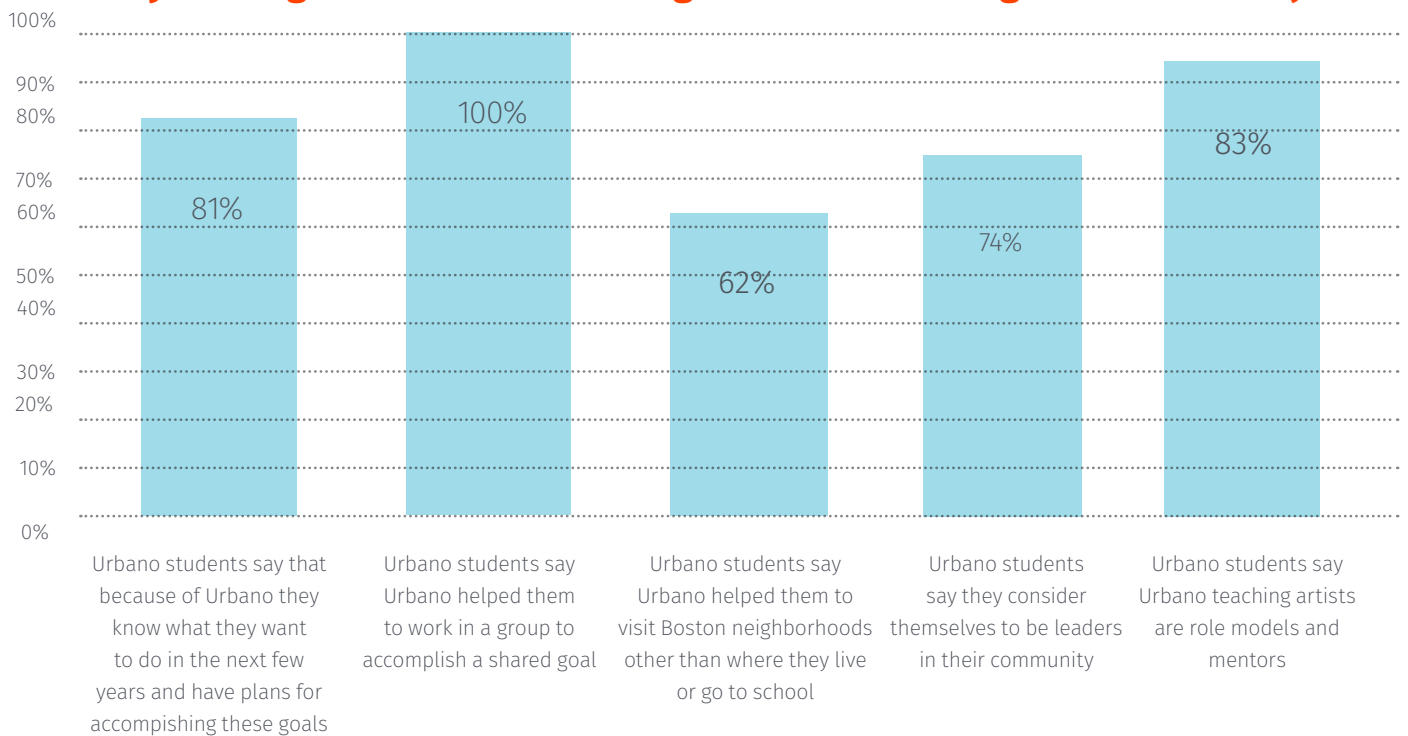
COMMUNITY IMPACT

Promote civic engagement through participatory and publicly sited works of art that address the major issues of our times, and develop a corps of positively engaged youth who serve as leaders in their communities.

"I've met a lot of people and I am more open minded to everyone's ideas, beliefs and opinions."

- Urbano Student, 2014

Students' Self-Reported Perception of Community Impact as a Result of Urbano Programs: Community Building and Connection Making Skills Honed through the Urbano Project



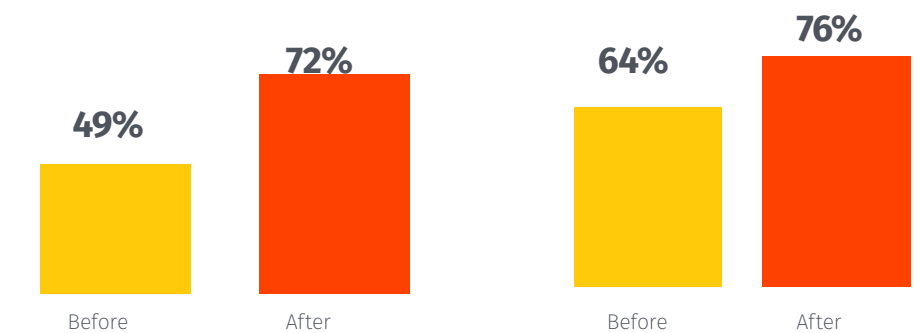
KEY FINDINGS

For Student Pre- and Post- Survey Results

FALL 2014

SPRING

"Would you say you consider yourself a leader in your community?"



I am somewhat of a leader and I have the potential to continue my leadership/
I am definitely a leader in my community

DATA COLLECTION INSTRUMENTS

CLASS OBSERVATION RUBRIC

The class observation rubric, used and compared several times throughout the course of the year, is a key tool in assessing program outcomes. Indicators of success assessed through the rubric include: use of materials, techniques, and terminology in the arts; opportunities for self-expression, experimentation, critical response, collaborative and interdisciplinary work; exposure to contemporary arts; evidence of “high-quality programming,” as defined by the PZ Qualities of Quality study; youth expectations for themselves and investment in the community and social change objectives; students’ abilities to express themselves; and key youth development outcomes such as creation of safe space and positive relationships.

Type of data collected: As in the above rubrics, the class observation rubric will include **scaled measures**, which will be reviewed at multiple times during the year to **enable staff to quantitatively assess students’ development over time**.

CURRICULUM TEMPLATE

The curriculum template is given to all instructors prior to the start of the program. Having a template that asks instructors to plan out and explain how they will incorporate a variety of activities identified as critical to desired program outcomes can help to ensure that these desired activities are included in all classes and workshops offered. Items to be included in the curriculum template may include: student knowledge-building and skill-building in the materials, techniques, and terminology used in the artistic disciplines; opportunities for critical discourse, collaborative and interdisciplinary work, experimentation, and students self-expression; opportunities to present work in public; opportunities to discuss contemporary art and the societal and community-level implications of artistic work; engagement in the curatorial process; opportunities to engage with community members and community partners; and opportunities to correlate youths’ work in the program to future goals.

Type of data collected: The curriculum templates **will enable staff to ensure (and to assure others) that class activities critical to achieving program outcomes are incorporated into every class plan**. Asking instructors to incorporate desired program activities into their curricula will also help to **ensure that instructors are well-aware of program-level expectations about what we hope youth will learn and achieve**.

STUDENT INTERVIEWS

Student interviews can help to garner qualitative feedback from the youth perspective about program outcomes, successes, and areas for improvement. They will help staff

to assess key outcomes in artistic development, social development, community involvement/feeling connected with the city of Boston, and other unanticipated outcomes of the program.

Type of data collected: While much of the student interview data will be **qualitative** in nature and will yield **anecdotal feedback about the program and student quotes** that can be telling for staff and program supporters, **it may also be possible to glean quantitative data** from the student interviews (i.e., “Without prompting, many of students mentioned that they felt more of a connection to their home neighborhoods as a result of their involvement in Urbano programming.”).

PROGRAM DOCUMENTATION

In addition to helping enhance the marketing efforts of the program, documentation is key in showing concrete examples of program outcomes and activities (i.e., engagement with professional artists, presentation of student work, evidence of a high-quality work space for students, youths’ practice of the arts, engagement between artists and community members, etc.). Creating guidelines for the “when’s” and “what’s” of program documentation to be collected throughout the year can help staff to ensure that they have collected information that will be useful in program marketing, grant applications, and explanation of program activities when needed.

Type of data collected: Evidence of program outcomes and activities should be collected at least via **periodic photography and video documentation**, both of finished works and works-in-progress, and similarly of students working in the classroom and presenting their work through culminating experiences. **Scanned copies of portfolios, project drafts and written statements, and works-in-progress** should also be collected throughout the year.

STUDENT PRE- AND POST-SURVEYS

Similar to the class observation rubric, comparison of pre- and post-surveys for students is a non-time-intensive way to measure students’ self-reported development in the arts, social skills, plans for the future, and community involvement. They can also easily show knowledge gains by students (i.e.: Comparison of a pre-survey question “Name any contemporary artists that you know of.” can be compared with responses to the same post-survey question to show measurable changes in student knowledge, which may be linked to the program). Surveys can also help staff to make a better assessment of who the program is serving.

Type of Data Collected: Pre- and post-surveys can include a combination of **qualitative feedback, scaled measures**

of students' self-reporting on a variety of outcomes, and questions that test students' knowledge gains. Reviewed at multiple times during the year, these "tests" can enable staff to qualitatively and quantitatively assess students' development over time.

ARTIST/INSTRUCTOR INTERVIEWS Artist-in-Residence/instructor interviews can help to garner qualitative feedback from the adult perspective about program outcomes, successes, and areas for improvement. They will help staff to assess key outcomes in students' artistic development, social development, community involvement, and other unanticipated outcomes of the program. Additionally, these interviews can help staff to assess the organization's value-added to the professional artists' community.

Type of data collected: While much of artist/instructor interview data will be qualitative in nature and will yield anecdotal feedback about the program and artist/instructor quotes that can be telling for staff and program supporters, it may also be possible to glean quantitative data from the interviews, (i.e., "100% of artists-in-residence and program instructors said that Urbano was the first organization they have worked with that helped them to deeply engage with community members through their work.").

ALUMNI FEEDBACK SURVEYS Online alumni feedback surveys can help the organization to gauge long-term impact in artistic development, community involvement, future preparedness, and the social impacts of youth programming.

- Type of data collected: To be determined (likely a majority of quantitative feedback through "checkbox" and scaled questions, with some incorporation of qualitative feedback).

PROGRAM STATISTICS CHART The program statistics chart (already developed & in use by program staff) can help to show quantitative program outcomes (i.e., "150 artworks were created by students over the course of the program.") can help to tell the story of program activities and outcomes. Results will also support grant applications and reporting, and can be useful in comparing Urbano's programming statistics to those of other comparable programs.

Type of data collected: Quantitative data is collected through the programming statistics spreadsheet.

BACKGROUND RESEARCH Analysis of background research and comparison to Urbano's programs and youth outcomes can help make a case for the importance and uniqueness of Urbano's work. Possible areas for research include: assessment of free class offerings by other organizations in the Boston area; research into the characteristics of high-quality programming; research about students' connection to their communities and to the city of Boston; research on the typical amount of interaction between youth and adult community members or professional artists; research about teens' typical plans for the future and how they prepare for success in higher education,

professional opportunities, and leading a healthy life; and research into the benefits of arts and community involvement for youth.

Type of data collected: Research data and comparative statistics would be collected through research reviews.

PORTFOLIO REVIEW RUBRIC Portfolio Review involves creating a rubric that can be used to assess students' artistic development through portfolios and any written materials provided as part of the portfolios. Artistic development to be assessed includes: use of materials, techniques, and terminology appropriate for the artistic discipline studied, as specified by staff and the MA Curriculum Frameworks; incorporation of references to contemporary artworks and interdisciplinary work; evidence of thinking through the social implications of artwork; use of technology; and ability to express oneself through the arts.

Type of data collected: The portfolio review rubric includes scaled measures (i.e., assessment on a scale of 1 to 5, where "1" means that the student's work showed no evidence of knowledge of techniques in the arts, and "5" means that the student's work showed advanced evidence). Reviewing portfolios and student work at multiple times during the year will enable staff to quantitatively assess students' artistic development over time.

AUDIENCE FEEDBACK SURVEYS Brief audience feedback surveys, to be distributed to community members who attend events/performances and exhibitions at Urbano and partnering sites, will be useful in gauging success in desired program outcomes including whether or not: Urbano programming has expanded community members' view of the contemporary arts or youth arts; community members have gained new understandings of youth perspectives and concerns through community events at Urbano and partnering sites; community members feel a connection or developing relationship with youth, staff, and professional artists; community members attend multiple Urbano events over time; etc.

Type of data collected: The primary type of data to be collected is quantitative, with the possibility for collecting minimal qualitative data based on whether or not audience members are compelled to contribute this type of feedback.

PARTNER FEEDBACK FORMS Partner feedback forms can be used to help staff glean understandings about the nature (i.e., mutually-beneficial, long-term, etc.) of community and professional artist partnerships throughout the year, as well as partner feedback on key successes of the partnership, key challenges, and impacts of the partnership.

Type of Data Collected: To be determined (likely a fairly equal mix of quantitative feedback through "checkbox" and scaled questions, with some incorporation of qualitative feedback).

EVALUATION STRATEGY GOALS 2014-2015

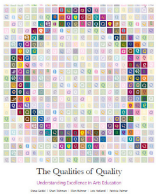
OVERARCHING PROGRAM GOALS

- Program Goal 1: High-Quality Education in Traditional and Contemporary Arts - Offer teens high-quality arts education experiences, including opportunities to develop an awareness and appreciation of contemporary arts and the role the arts can play to effect social change
- Program Goal 2: Creative Youth Development - Support teens to explore and pursue their interests and develop as young people with the greatest chance for social and personal success.
- Program Goal 3: Teens as Engaged Citizens - Challenge teens to express a strengthened identity as active, powerful, and engaged citizens of the city of Boston.
- Program Goal 4: Community Impact - Promote civic engagement through participatory and publicly sited works of art that address the major issues of our times, and develop a corps of positively-engaged teens who serve as youth leaders in their communities.

FRAMING EVALUATION QUESTIONS

- Question 1 – Who is served by Urbano’s youth programming?
- Question 2 – What is the short-term impact of program involvement for participating teens?
- Question 3 – What is unique about Urbano’s youth programs?

GUIDING RESEARCH



The Qualities of Quality: Understanding Excellence in Arts Education (2009)

A recent Project Zero report that presents research findings and offers a set of tools to help arts educators and their associates reflect on and discuss the character of high-quality arts learning and teaching in their own settings. <http://pzweb.harvard.edu/Research/Quality.htm>



The Massachusetts Arts Curriculum Frameworks (1999)

Developed by the Massachusetts Department of Education, the curriculum frameworks provide guidelines to assist in standards-based curriculum development for nine different school subjects, including the arts. The Arts Curriculum Framework identifies standards for what students should know and be able to do by the end of various stages of their arts study, organized by school grade level. Among other purposes, these standards have been designed to acknowledge the importance of both the content and the skills that students learn as they study arts; and to help teachers create meaningful curriculum in the arts. <https://www.doe.mass.edu/frameworks/arts/1099.pdf>



The Search Institute’s Developmental Assets Tools (1997)

Since its creation in 1990, the Search Institute’s framework of Developmental Assets has become the most widely used approach to positive youth development in the United States. Grounded in extensive research in youth development, resiliency, and prevention, the Developmental Assets represent the relationships, opportunities, and personal qualities that young people need to avoid risks and to thrive. <http://www.search-institute.org/asse>



Qualtrics (2002)

Qualtrics software enables Urbano to do many kinds of online data collection. With Qualtrics we are able to administer entry and exit self-assessment surveys for youth as well as progress/exit assessment surveys by instructors. It can help us track improvements from semester to semester. As well as create data reports for Evaluation Analysis.,

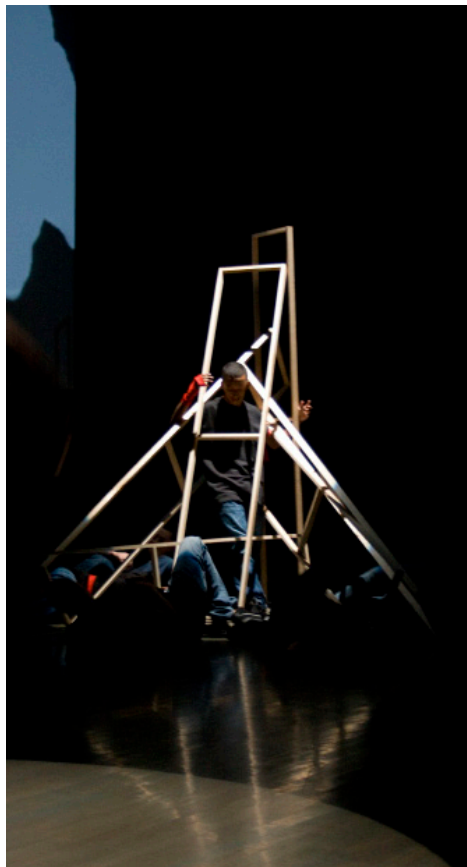
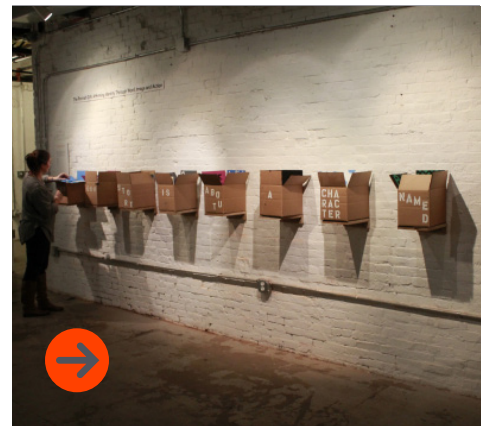
ARTISTS' PROJECT



Artists Projects

I have learned that people can change lives with the arts, and that the arts have a huge impact on society.

-Urbano Student, 2014



ARTIST PROJECTS FALL 2014-SPRING 2015



Urbano's project theme for 2014-2015 is **Land of the Free: Gifts and Giving as Artistic Intervention**. They explored how acts of generosity and giving at individual, collective and civic levels can inspire both creativity and social change, and how artistic practice is itself an act of generosity. **Land of the Free** draws from models both in the art world and in the world of civic innovation. Projects took inspiration from artists who have made generosity an essential part of their social practice, such as Athena Robles and Anna Stein's *Free Store*, Theaster Gates's *Dorchester Projects*, and the Del Aire *Public Fruit Park* in Los Angeles.

The Portrait Gift: Affirming Identity through Word, Image and Action Poetry as Installation and Performance Teaching Artist: Sara Rivera

Artists today are constantly expanding the boundaries of what "portraiture" means. If portraits are meant to capture a person's unique history and personality, what are the implications of creating portraits? Or giving them as gifts? A poem, a performance, or an installation can function as both "portrait" and "gift". This project employed the mediums of creative writing, visual art, and performance-based art to explore concepts of identity and generosity.



The Time Capsule: Jamaica Plain Street Photography Teaching Artist: Cristina Llerena

This class centered on the practice of street photography as a method to understand the environment and its dynamics. During our time together students took walks around the neighborhood and selected areas of interest in continuing to explore and understand the community. Students used photography as a direct representation of the space as is, and developed a re-interpretation of place using different techniques. The last portion of the class explored the idea of imagining what a place could be.

ARTIST PROJECTS FALL 2014-SPRING 2015

Listen Up!

Storytelling and Audio Production Teaching Artist: Rene Dongo

Listen Up! is an audio production project that allows students to discover their personal voice and create a compelling story. Students learned how to develop concepts, and use recording devices and audio editing tools. Students were asked to create audio pieces that hone their new skills and empower them as young artists. These audio projects expanded students' ideas of how to communicate gratitude and compassion.



Sunbar

Music, Performance and Public Art Teaching Artist: Shaw Pong Liu

Teen artist-researchers conducted playful, neighborhood-specific interventions, inviting neighbors to join them in imagining ways to stay warm and connected during long Boston winters. They explored ideas for building a Sunbar, a mobile, transparent "greenhouse for humans" where folks can soak in the sun during the winter.

The Time Capsule II: Looking inside Jamaica Plain Street Photography

Teaching Artist: Anjali Rodrigues & Ricky Orng

A continuation of the Fall 2014 *Time Capsule* project, centered on the practice of street photography. This class will focused on students developing their voice within the medium of photography, and engaging with other community youth to capture their narratives. The final product consist of a gift to the community surrounding Urbano, sharing the untold narratives and the stories worth preserving in our collective memory.



The Portrait Gift II: Identity and Exchange Poetry, Installation and Performance

Teaching Artist: Sara Rivera

In this continuation of *The Portrait Gift*, students used poetry, installation, and performance to delve deeper into themes of identity and generosity. Students created one-of-a-kind, sculptural art books, hosted an open mic event, and continued a dialogue about how personal stories can lie at the heart of conscientious engagement.

FELLOWS + SUMMER 2014 PROGRAM

Fellows

Teaching Artist: Maggie Cavallo

The Urbano Fellows (formerly the Young Curators) are an exemplary group of program alumni who have participated in Urbano's programs for at least two semesters. These teens worked with lead artist Maggie Cavallo and Urbano's Founder and Artistic Director Stella McGregor to host events, research and conceptualize new ideas, and produce artwork. They explored Boston's contemporary art scene, conducting studio and gallery visits and meeting with professional artists and curators.



Artists Projects Summer 2014

In the Summer of 2014 Urbano students were able to participate in different weekly workshops taught by various teaching artist with a variety of art media. Below are the titles and list of each workshop.

Curatorial Concept/ Printmaking

Teaching Artists: Maggie Cavallo and Spinney Movement

Teaching Artist: Indi McCasey

Performance/Public Art

Teaching Artist: Risa Horn

Film

Teaching Artist: Rene Dongo

DIY/Public Installation

Teaching Artist: Maria Molteni

Poetry

Teaching Artists: Ben Alfaro and Jose Olivares

"This program helps me develop as a person. I've always had trouble working with others and stating my opinion without being too aggressive. I've been able to do both of those things here."

Urbano Student, 2014

Financial Information

FY 2014

FY 2015

Income

Corporate Grants and Contributions	\$ 8,310.00	\$ 84,100.00
Foundation Grants	\$ 226,000.00	\$ 314,500.00
Government Grants	\$ 41,000.00	\$ 25,622.00
Individual Contributions	\$ 10,550.00	\$ 12,953.00
Consulting	\$ 13,624.00	\$ 31,204.00
Rentals and Other Income	\$ 65,240.00	\$ 23,848.00

Total Income

\$ 364,724.00

\$ 492,227.00

Expenses

General Operations & Administrative	\$ 75,252.00	\$ 88,553.96
Fundraising	\$ 11,936.00	\$ 33,150.42
Programs	\$ 246,701.00	\$ 235,366.68

Total Expenses

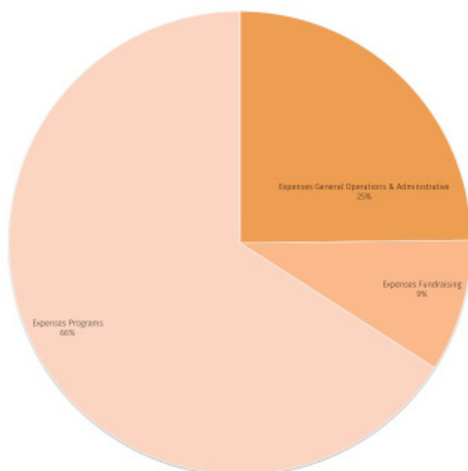
\$ 333,889.00

\$ 357,071.06

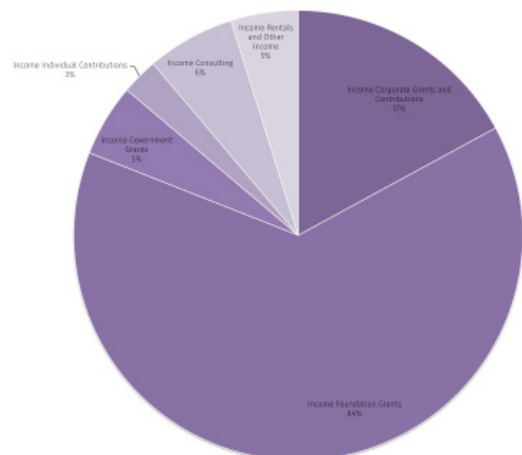
Net Income

\$ 30,835.00

\$ 135,155.94



2015 Expenses



2015 Income