August 2020

Over its 21 year history, Community-Word Project has continued to clarify, deepen, and make progress toward our mission of inspiring students to read, interpret, and respond to their world and to become active citizens alongside providing professional learning to emerging and experienced Teaching Artists in New York City. Each year holds growth and change for our programs as we look forward to leveraging the lessons learned, partnerships cultivated, and resources secured during the 2018-19 school year into even more meaningful growth.

Our learnings from 2018-19 highlighted a number of program strengths and indicated additional opportunities for growth. Differences in results across grade levels as well as some unexpected decreases in indicators from pre- to post-testing raise interesting questions for exploration in the coming year: How can our writing revision task tool support students in producing their highest quality writing? Where are there opportunities for Teaching Artists to learn from each other to move the organization toward shared best practices?

Outlined in brief below are some of the adjustments made in 2019-20 which will be detailed in our upcoming 2019-20 report.

- Developed new evaluation tools and revised current tools to better align with our outcomes and support ease of use. This included but was not limited to:
  - Revising the writing revision task tool to eliminate confusion and support students in producing high quality writing
  - Revising the peer and formal classroom observation tool to ensure alignment with CWP outcomes and to support Teaching Artists in integrating feedback into their practice
- Implemented a new student self-assessment tool from Hello Insight and in partnership with Youth INC to better measure the social and emotional learning and growth of our students
- Strengthened feedback loops in the organization and involved all staff in integrating evaluation data and learnings
- Continued to streamline evaluation practices to ensure the right data gets into the right hands at the right time for increased impact
Mission: Community-Word Project (CWP) is a New York City-based non-profit that inspires students to read, interpret, and respond to their world and to become active citizens, alongside providing professional learning to emerging and experienced Teaching Artists in New York City.

Youth Programs

Community Partnerships

Teaching Artist Project

788 Teaching Artists

88+ schools, libraries, and partnering arts organizations

103 classrooms

25 schools

37 multi-week residencies

47 library workshops

57 teaching artist trainees

34 in-school internships

Note: Not all areas of our work are addressed in detail in this report. For more information, please visit communitywordproject.org.

ABOUT COMMUNITY-WORD PROJECT

YOUTH PROGRAMS

Through our Collaborative Arts Residencies programming in NYC public school classrooms and afterschool settings, library workshops, and innovative youth development programs like CWP 2.0, our Teaching Artists integrate creative writing and visual arts, music, dance, or theater into experiential, student-centered curricula that support growth across a number of dimensions.

TEACHING ARTIST PROJECT

Teaching Artist Project (TAP) prepares practicing artists to share their craft with diverse learners in a range of educational settings. TAP trains artists through its cornerstone eight-month training program and its annual Summer Institute, as well as through workshops and events hosted in partnership the TAP Cohort, a network of arts in education organizations in NYC and surrounding areas.
WHAT'S IN THIS REPORT?
An overview of data gathered by CWP during the Fall 2018-Spring 2019 academic year
Interpretation and analysis of that data, showing strengths and opportunities for growth

COLLABORATIVE ARTS RESIDENCIES OUTCOMES

STUDENT PRE- AND POST PROGRAM SELF-ASSESSMENT

Creative Thinking | Students explore their imagination through artistic creations, try new ideas, experience innovative problem solving, refine and revise with new perspectives.

Critical Thinking | Students examine their work and the work of others. They ask questions, transfer knowledge, and make connections as part of their creative and learning processes.

Literacy | Students become stronger readers, writers and speakers through creative expression.

Emotional Intelligence | Students articulate emotions of self and others, manage the emotions of self and others, and apply emotions in their learning process.

Community | Students work together to build their classrooms into a strong community. They take on leadership roles within their classroom communities that display confidence and inspire their peers. Students are culturally aware of the communities they inhabit and are sensitive to the needs of, and differences between, people of different backgrounds.

ELEMENTS OF QUALITY WRITING

Authentic Voice | The writer's unique perspective is clear. The writer uses individual point of view. The writer's culture, community, and/or identity is expressed.

Risk-Taking | The writer makes clear choices/uses specific details. The writer expresses emotion. The writer makes bold choices.

Expansive Language | The writer uses strong vocabulary words. The writer uses poetic devices and writing tools such as metaphor, simile, sensory detail, alliteration, plot, character development, etc. The writer uses complex sentence structures.

WHAT ARE WE MEASURING?
An overview of data gathered by CWP during the Fall 2018-Spring 2019 academic year
Interpretation and analysis of that data, showing strengths and opportunities for growth

WHY DO WE EVALUATE AND ASSESS?
To understand our impact and to continue to grow as an organization
To provide quality programming for youth
To support meaningful professional development for teaching artists
To share with partners, funders, and the field

WHAT'S IN THIS REPORT?

To understand our impact and to continue to grow as an organization
To provide quality programming for youth
To support meaningful professional development for teaching artists
To share with partners, funders, and the field
**Self Exploration |** Trainees will explore how their lived experience and personal creative process inform their teaching practice. They will come to understand their own implicit biases and how power and privilege plays out in the classroom. They will also learn to practice self-care and balance in their teaching artistry.

**Culture |** Trainees will experience art as culture in the program. They will participate as researchers in their learning, develop participatory action research skills, and engage ethically in communities that are not their own.

**Building Strong Artistic Communities |** Trainees will build community based on the theory of student-centered learning—the idea that their students should be at the center of their teaching and should be involved in decision-making. They will build on this theory by training and developing skills in inquiry-based learning, Multiple Intelligences, developmental stages, care and relational learning, lesson planning and facilitation, justice-oriented curricular design, and healthy mentorship.

**Collaboration/Justice-Oriented Process |** Trainees will explore the concepts of shared power, leadership, and decision-making. They will experience the synergy of sharing expertise while pushing their own growing edges in order to build collaborative, justice-oriented teaching practices.

### Collaborative Arts Residency Data Collection Tools

<table>
<thead>
<tr>
<th>Tool</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Pre- &amp; Post-Surveys</td>
<td>To gather data on students’ self-assessed growth related to the Collaborative Arts Residency Outcomes</td>
</tr>
<tr>
<td>Student Writing Revision Task</td>
<td>To observe the change in writing revision abilities pre- to post-program</td>
</tr>
<tr>
<td>In-Classroom Observations</td>
<td>To assess practices across the organization and provide real-time feedback to Teaching Artists</td>
</tr>
<tr>
<td>Classroom Teacher Pre- &amp; Post Surveys</td>
<td>To evaluate goals and reflect on student growth as well as overall program efficacy</td>
</tr>
<tr>
<td>Administrator Post-Surveys</td>
<td>To evaluate program efficacy plus arts education and partnership needs and goals</td>
</tr>
</tbody>
</table>

### Teaching Artist Project Data Collection Tools

<table>
<thead>
<tr>
<th>Tool</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trainee Pre- &amp; Post-Program Surveys</td>
<td>To gather data on trainees’ self-assessed knowledge and skills as Teaching Artists and growth related to the TAP Outcomes</td>
</tr>
<tr>
<td>Pre- &amp; Post- Revision Lesson Plan Evaluations</td>
<td>To provide feedback on the growth of Trainees' lesson planning and facilitation skills in their first lesson and second lesson</td>
</tr>
<tr>
<td>TAP Cohort Elective Seminar Evaluations</td>
<td>To assess the perceived professional relevance of the offerings and identify opportunities for program improvement</td>
</tr>
</tbody>
</table>
YOUTH PROGRAMS

3,603 Students reached
55 Experienced CWP Teaching Artists
9 Elementary Schools
31 Anthologies
3 Middle Schools
14 Murals
3 High Schools
7 Art Exhibits
9 Afterschool Programs
37 Performances

COLLABORATIVE ARTS RESIDENCIES

Community-Word Project establishes Collaborative Arts Residencies in New York City Title I schools to bring writers and artists of a variety of disciplines into classrooms to provide students with a unique and stimulating arts-integrated curriculum. Our Teaching Artists work alongside classroom teachers and afterschool leaders to support creative and critical thinking skills, as well as a range of social-emotional learning goals, through the arts. These residencies (which, in the 2018-19 school year, ranged from 14 to 24 weeks) typically culminate in students sharing their work via an anthology, a culminating event, a mural, and/or an exhibit.

Love is the Word (song excerpt)

What is the Word?
The Word is love
What is the Word?
The Word is love
There may be confusion
But we’re the solution
There may be confusion
But we’re the solution

- PS 132M students with Teaching Artists Gary Devirgilio & Jay Howard

OTHER YOUTH PROGRAMS

New in 2018–19 school year, CWP piloted CWP 2.0, a college and career exposure program that broadens students’ horizons through interactive public art making, technology interfacing, student-driven curriculum design and networking events. The pilot year included 11 former Collaborative Arts Residency students from four high schools in Queens and the Bronx.

CWP Teaching Artists also lead workshops in libraries in partnership with New York Public Library and Brooklyn Public Library. These standalone workshops provide multidisciplinary opportunities for youth to read, write, and create in their local libraries.
YOUTH PROGRAMS

CLASSROOM TEACHER PRE- AND POST-SURVEYS
Percent of classroom teachers answering 9 (usually) or 10 (always) on a 10-point scale

- 13% ➔ 27%
classroom teachers reporting that students make purposeful word choices in their writing

- 23% ➔ 40%
classroom teachers reporting that students comfortably express their feelings through artistic forms

- 13% ➔ 38%
classroom teachers reporting that students understand that creativity/innovation is a trial and error process providing growth opportunities

- 26% ➔ 37%
classroom teachers reporting that students use peer feedback to strengthen their work

- 21% ➔ 34%
classroom teachers reporting that students articulate a sense of their communities through their work

CLASSROOM OBSERVATION HIGHLIGHTS
1: showed no evidence | 2: showed some evidence, 3: showed strong evidence | 4: exceeded expectations

Lesson encourages students to take creative risk/experiment

Lesson has been thoughtfully presented to address students’ varying needs & abilities
Students in 2018-19 CWP residencies showed modest improvements on all five CWP Outcomes: Critical Thinking, Creative Thinking, Literacy, Emotional Intelligence, and Community. These gains were up from previous years with an average improvement of 4.2%.

### Pre-to-Post Changes by Grade Level
(Percent Improvement)

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Elementary (n=305)</th>
<th>Middle (n=218)</th>
<th>High (n=129)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community</td>
<td>1.75</td>
<td>7.77</td>
<td>10.54</td>
</tr>
<tr>
<td>Emotional Intel</td>
<td>-2.42</td>
<td>6.01</td>
<td>7.34</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>2.57</td>
<td>2.80</td>
<td>9.15</td>
</tr>
<tr>
<td>Literacy</td>
<td>2.35</td>
<td>9.18</td>
<td>8.96</td>
</tr>
<tr>
<td>Creative Thinking</td>
<td>1.45</td>
<td>5.85</td>
<td>7.01</td>
</tr>
<tr>
<td><strong>Mean Attitude Change</strong></td>
<td><strong>1.14</strong></td>
<td><strong>6.32</strong></td>
<td><strong>8.60</strong></td>
</tr>
</tbody>
</table>

The higher grades showed larger mean attitude changes.

"We became more confident and creative."
- Student, P.S./M.S. 279

High school students saw the highest increase in community.
The results of the essay ratings (below) produced an interesting picture of changes in writing proficiency. As in the past, comparing the original essay at the pretest with the original essay at the posttest showed a small, negative change. From pretest to posttest, the revised essay scores declined slightly, unlike past years when students had shown small gains.

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Orig. Essay Rating</td>
<td>49.4</td>
<td>46.9</td>
<td>-5.1</td>
<td>-1.3</td>
<td>-0.14</td>
<td>-0.07</td>
</tr>
<tr>
<td>Revised Essay Rating</td>
<td>62.3</td>
<td>57.9</td>
<td>-7.1</td>
<td>3.9</td>
<td>-0.22</td>
<td>0.12</td>
</tr>
<tr>
<td>Mean Outcome Change</td>
<td></td>
<td></td>
<td>-6.1</td>
<td>1.3</td>
<td>-0.18</td>
<td>0.02</td>
</tr>
</tbody>
</table>

Why the decline in writing proficiency scores?
Though there is no way to determine causation, the following questions have emerged and may prove useful in refining the Writing Revision Task Tool and improving programming in future years.

- Is the skill of revision the best measurement of writing proficiency? Are other skills prioritized in residencies?
- Are there discrepancies in how pre- and post-tests are proctored?
- Does novelty lead to increased student engagement and effort in the pre-test?

I think that poetry changed my writing skills a little bit. I think my writing has developed. Poetry gave me a lot of ideas for my writings.
- Student, P.S./M.S. 279
As a school of native language learners, this program helps them develop their speaking skills.

— School Administrator, P.S. 1

“I myself have learned so much from both artists — Gary & Judah — the way they approached and guided students in a very respectful and cool manner. I also have found and discovered many different talents from my students who beamed and shone while participating in the production.”

— Classroom teacher, 12th grade ENL classroom, LICHS

At PS 84 I worked individually with a student who is very creative and loves poetry but is very challenged by the actual mechanics of writing. By working one on one with her, I was able to help her get her ideas down on paper and then read them aloud to me and then to the classroom. I was thrilled to see how proud she was of her work. When I work 1:1 with students, our relationship is so much richer and they begin to invest more of themselves in the work.”

— Molly Goldman, CWP Teaching Artist
Through its eight-month program and its Summer Institute, TAP prepares practicing artists to share their craft with diverse learners in a range of educational settings.

**Teaching Artists in 8 Month Program:** 28

**In-School Internships:** 34

**Teaching Artists in Summer Institute:** 29

**Scholarships Awarded:** 21

**Participant Tracks During 8 Month Program**

- **Beginning:** 46.4%
- **Advanced:** 39.3%
- **Student:** 14.3%

**Trainee Lesson Plan Evaluations: Pre- and Post- Growth**

- **Collaboration Skills in the Classroom**
  - Lesson 1
  - Lesson 2

- **Lesson Plan Implementation**
  - Lesson 1
  - Lesson 2

- **Professionalism in the Classroom**
  - Lesson 1
  - Lesson 2

**Self-Reported Trainee Growth After Eight-Month Program**

- **23%** → **70%** trainees reporting advanced or master level skills in using inquiry in the classroom
- **10%** → **62%** trainees reporting advanced or master level skills in scaffolding layers of a lesson
- **17%** → **30%** trainees reporting advanced or master level skills in classroom management
- **27%** → **74%** trainees reporting advanced or master level skills in crafting a residency arc over time
**Member Organizations**

ArtistYear, Arts For All, Artists Striving to End Poverty (ASTEP), Brooklyn Arts Council, Carnegie Hall, The Center for Arts Education, City Lore, Community-Word Project, Dedalus Foundation, DreamYard Project, Flamenco Vivo Carlota Santana, Lifetime Arts, Marquis Studios, National Dance Institute, Opening Act, Teachers & Writers Collaborative, Wingspan Arts

The TAP Cohort is a network of arts-in-education organizations dedicated to expanding and enhancing the Teaching Artist field.

- **17** Member Organizations
- **676** Teaching Artists Served
- **16** Elective Seminars

**Participant Feedback on TAP Cohort Elective Seminars**

1- Isn’t relevant and doesn’t add value to my professional practice
2- Is somewhat relevant but doesn’t help me in my professional practice
3- Is relevant to my work and helps me as a professional in my professional practice
4- Is a critical part of my professional learning and is extremely relevant to my professional work

**The Business & Culture of Teaching Artistry Annual Panel**

The newly renamed annual panel convened over 80 participants from across the city to listen to and participate in a conversation led by moderators and panelists from the Association of Teaching Artists, Carnegie Hall, Community-Word Project, DreamYard Project, Lincoln Center Theatre, Marquis Studios, and Opening Act.

**2019 Arts in Education Job Fair**

- **54** Hiring Organizations
- **346** Job-seeking Teaching Artists, administrators, and students
"GENTLE, OPEN, & FIERCESLY SUPPORTIVE"

- Mary Kinney, Writer, 2018-19 TAP Trainee

"I've been teaching in college academia world and am so happy to be reminded that incorporating fun into learning does not make the learning any less valuable or credible!"

- Hannah Beresford, Writer, 2018-19 TAP Trainee

"I am just entering this field. Learning what to expect, in reality, was extremely helpful.

- Business and Culture of Teaching Artistry Panel Attendee

"I loved that all individuals who attended seemed to have an idea about who we were even before coming up to the table – the packet of information provided to them about what organizations were in attendance seemed to prepare everyone for some rich conversations and connections."

- Samantha Manfredi, Artists Striving to End Poverty (ASTEP), 2019 Job Fair Employer, TAP Cohort Member
THANK YOU TO OUR FUNDERS

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Government Support

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New York City Department of Cultural Affairs
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  Joseph Borelli
  Vanessa Gibson
  Fernando Cabrera

Community-Word Project, 2020