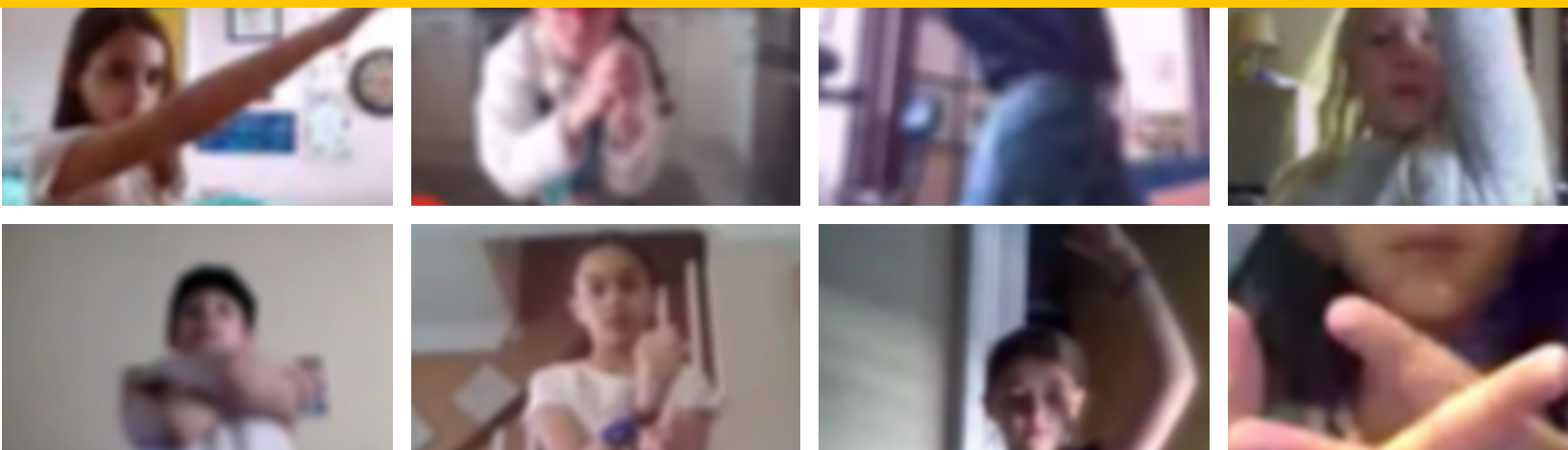


COMMUNITY-WORD PROJECT

2019-20 IMPACT EVALUATION REPORT



An abstract artwork on the left side of the page. It features several overlapping, irregular shapes in vibrant colors: green, yellow, orange, pink, purple, and teal. These shapes are set against a solid black background, which also contains some faint, white, smoky or cloud-like patterns. The overall effect is a layered, artistic composition.

INTRODUCTION

The pandemic continues to take its toll on the larger Community-Word Project (CWP) community of artists, young people, schools, and staff. From research by the United Hospital Fund, as of September 2020, we know that “4,200 of New York State’s approximately 4 million children experienced a parental or caregiver death due to COVID-19”, and that “57% of children who lost a parent or caregiver live in the Bronx, Brooklyn, or Queens.” These are the boroughs where CWP does most of its work.

We know anecdotally from teachers and principals that student connectivity continues to be an issue for a variety of reasons; we know that many artists are financially hard hit for reasons ranging from the shutdown of performance venues and reduced teaching work through arts education organizations to layoffs in industries that provide vital supplemental income like restaurants.

In that context, we decided to focus our spring 2020 evaluation efforts on a series of focus groups with students, teachers and school administrators, Teaching Artists, and Teaching Artist Project (TAP) Trainees to learn what we could about the remote programming we offered in the spring and the impact of COVID-19 in CWP learning environments. In this report, you’ll find key takeaways from those conversations as well as some information on the pre-data we were able to collect and will be comparing with pre-data from the 2020-21 school year when available. The 2019-20 TAP program was mostly complete when the outbreak began, so you’ll find complete pre- and post-data analysis for that program.

Thank you for being part of the CWP community.

ABOUT COMMUNITY-WORD PROJECT

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

Through CWP Collaborative Arts Residencies in New York City public school classrooms, library workshops, and innovative youth development programs like CWP 2.0, 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.

COMMUNITY PARTNERSHIPS

We collaborate with schools, libraries, and community-based organizations across and beyond New York City. During the 2019-20 school year, the CWP 2.0 program deepened our relationship with NYU Tandon School of Engineering, and through the Teaching Artist Project, we cultivated partnerships with arts organizations in Rochester, NY to plan and implement the Teaching Artist Institute of Rochester.

TEACHING ARTIST PROJECT

Teaching Artist Project (TAP) prepares practicing artists to share their craft with diverse learners in a range of educational settings. In addition to its cornerstone eight-month training program and annual Summer Institute, TAP provides professional development for artists in partnership with the TAP Cohort, a network of arts in education organizations in NYC and surrounding areas.

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

3,134 STUDENTS IN ALL FIVE BOROUGHS

400+ TEACHING ARTISTS REACHED BY CWP PROGRAMMING

87+ SCHOOLS, LIBRARIES AND PARTNERS

29 MULTI-WEEK RESIDENCIES

57 LIBRARY WORKSHOPS

51 TEACHING ARTIST TRAINEES

39 IN-SCHOOL INTERNSHIPS



YOUTH PROGRAMS



YOUTH PROGRAMS

COLLABORATIVE ARTS RESIDENCIES

CWP Collaborative Arts Residencies provide unique arts-integrated experiences in NYC public school classrooms and afterschool settings. Working with classroom teachers and afterschool leaders, CWP Teaching Artists support creative and critical thinking skills and social-emotional learning through writing, music, visual art, theatre, dance, and more. Residencies often culminate in students sharing work via an anthology, culminating event, mural, and/or exhibit.

ADDITIONAL YOUTH PROGRAMS

In CWP 2.0, a college and career exposure program, students make interactive public art, interface with innovative technology, lead curriculum design, and participate in networking events. In 2019-20, 15 students from four high schools in Queens and the Bronx participated.

CWP Teaching Artists also lead workshops in libraries in partnership with New York Public Library and Brooklyn Public Library. These workshops invite youth to read, write, and create in their local libraries.

IN 2019-20...

3,134 STUDENTS IN
FIVE BOROUGHS

9 ELEMENTARY
RESIDENCIES

5 MIDDLE SCHOOL
RESIDENCIES

7 HIGH SCHOOL
RESIDENCIES

4 AFTERSCHOOL
RESIDENCIES

51 EXPERIENCED
TEACHING ARTISTS

7 STUDENT-LED
MURALS

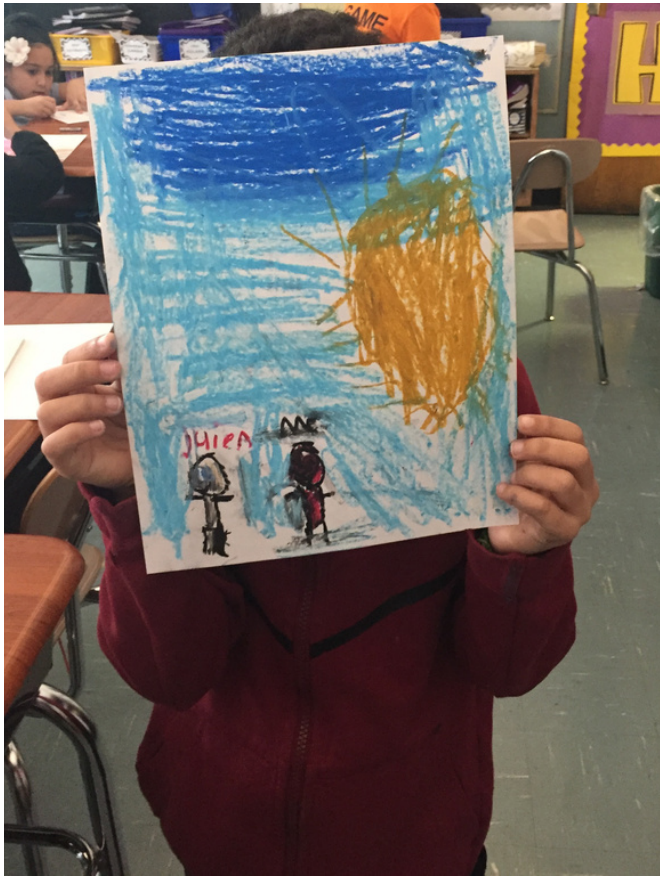
**When you're writing or drawing,
You may feel a spark of energy.
That is creativity.**

**Creativity isn't that easy to find;
It's like catching a butterfly.
Let's say, creativity is a butterfly,
soaring high in the sky.
Its bright wings light your face,
beams of joy.**

**It flies down to you
And you feel as if anything is possible.
That is creativity.**

- 5th Grade Student, P.S./M.S. 37, Bronx, NY

YOUTH PROGRAMS: WHAT ARE WE MEASURING?



COLLABORATIVE ARTS RESIDENCIES OUTCOMES

1

Creative Thinking

2

Critical Thinking

3

Literacy

4

Emotional Intelligence

5

Community

COLLABORATIVE ARTS RESIDENCIES: ELEMENTS OF QUALITY WRITING

1

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.

2

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

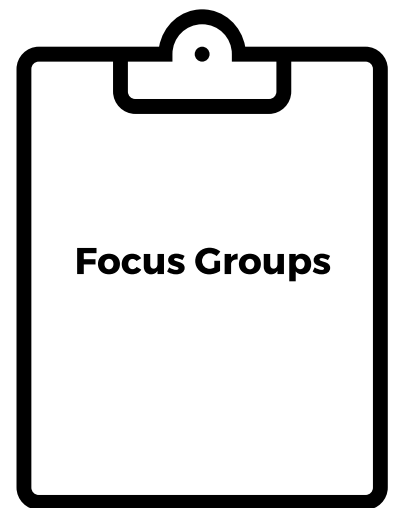
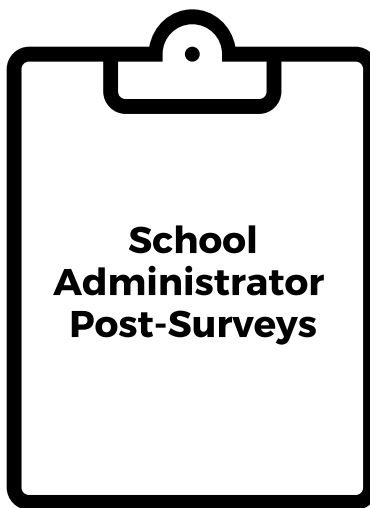
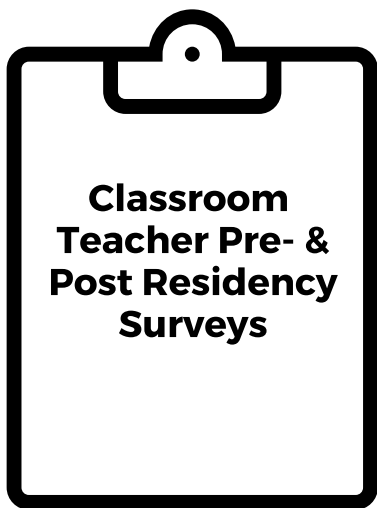
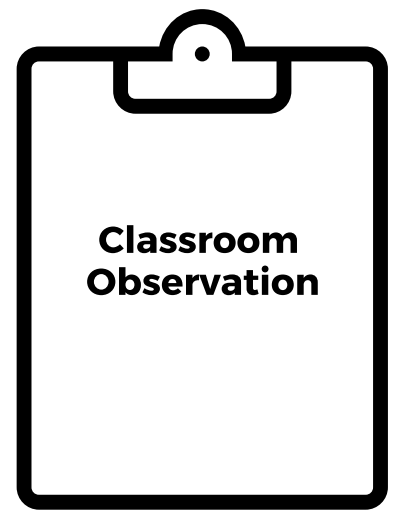
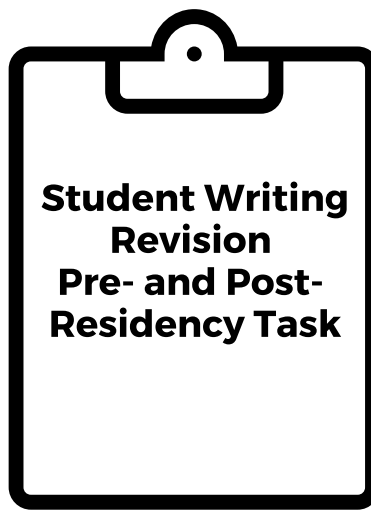
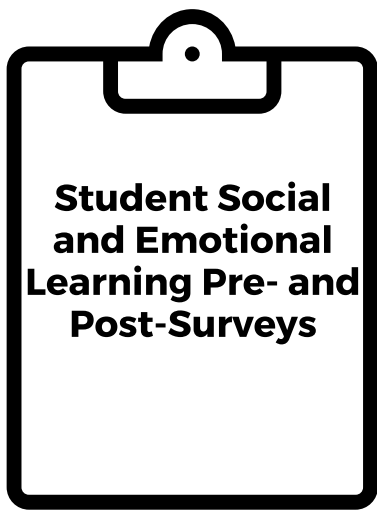
3

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.



YOUTH PROGRAMS: DATA COLLECTION TOOLS

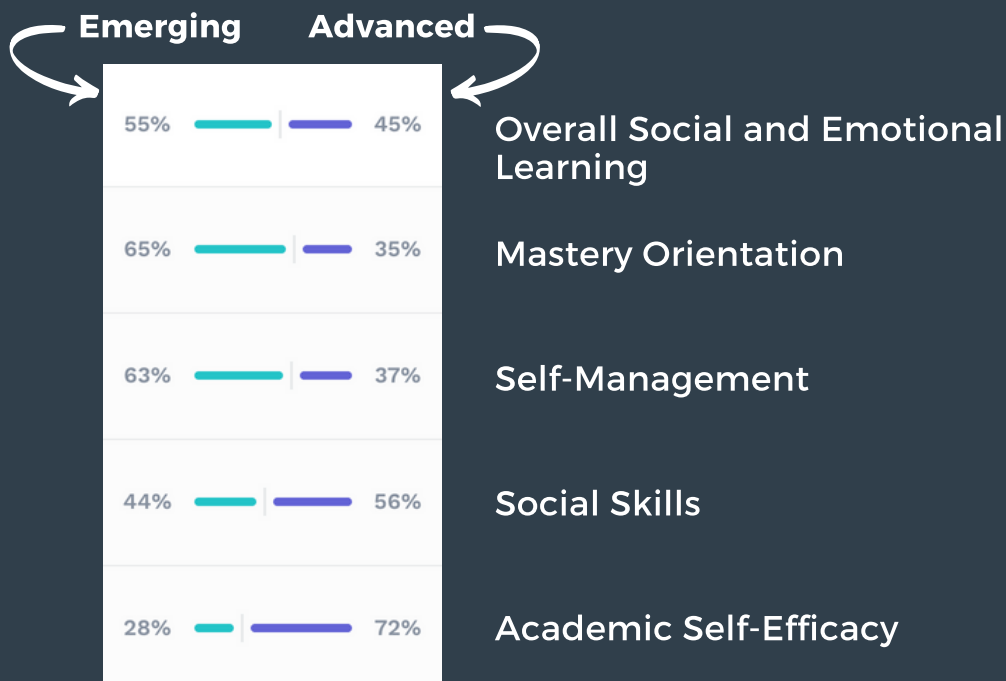
In preparation for the 2019-20 school year, Community-Word Project continued to refine its evaluations tools and processes. While much of our pre-data was collected as planned, the COVID-19 pandemic changed or disrupted the collection of much of our post-data. To account for the lack of post-program data and to develop a comprehensive understanding of the impact of the COVID-19 pandemic on our programming, we also conducted focus groups with key stakeholder groups, detailed later in this report.



YOUTH PROGRAMS INSIGHTS

Due to the lack of post-survey data in the 2019-20 school year, a pre- and post-program comparison was not possible. Below are insights from pre-survey data only.

SOCIAL AND EMOTIONAL CAPACITIES



WRITING REVISION TASK

In the absence of post-program Writing Revision tasks, only pre-program Writing Revision tasks were evaluated. The following observations and questions for further exploration emerged.


Revised tool: The Writing Revision Task was revised in the 2019-20 school year to increase clarity and student engagement. The revised tool performed similarly to the previous tool.

 **Areas for further exploration...**additional revisions or proctoring strategies to increase completion rates of the writing task

Reliability: Inter-rater reliability in the 2019-20 school year was equal to 2018-19 and better than 2017-18.

 **Areas for further exploration...**revised training methods and additional strategies for increasing inter-rater reliability

Class type and grade level: Analysis of the 2019-20 data included comparing results across class type and grade level, but the sample size was exceptionally small for some types and grade levels.

 **Areas for further exploration...**analysis of larger samples and addressing how raters' practices of rating students in relation to their classmates affects our ability to compare across class types and grade levels.

CLASSROOM TEACHER PRE- AND POST-PROGRAM SURVEYS

Percent of classroom teachers answering Above Average or High.

20% → 33%

classroom teachers reporting that students explore personally relevant topics in their lives in their writing, artwork, or discussions

18% → 78%

classroom teachers reporting that students apply what they learn to their lives, surroundings, and experiences

0% → 33%

classroom teachers reporting that students make deliberate word choices in their writing

18% → 56%

classroom teachers reporting that students use peer feedback to strengthen their work

18% → 44%

classroom teachers reporting that students understand that creative work involves trial and error processes that provide growth opportunities.

20% → 78%

classroom teachers reporting that students comfortably express their feelings through artistic forms (creative writing, performing, and/or art-making)

CLASSROOM OBSERVATIONS

With the support of TAs trained as Peer Observers, the Classroom Observation tool was updated to improve ease of use and alignment with CWP Outcomes. However, due to the pandemic, there were limited opportunities to facilitate classroom observations. The charts below are compiled from five completed observations.

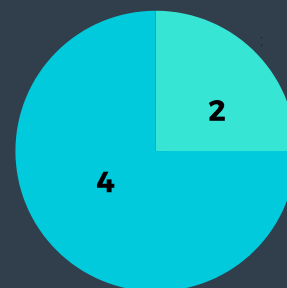
1: showed no evidence | 2: showed some evidence

3: showed strong evidence | 4: exceeded expectations

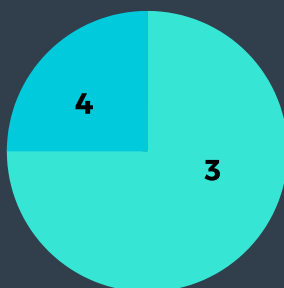
Overall, does the lesson teach through at least 3 modalities (ex. Kinesthetic, Visual, Auditory, Tactile)?



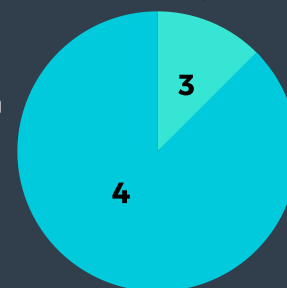
Overall, does the lesson use reflection to help participants connect the lesson to their own lives and surroundings?



Overall, does the lesson encourage students to take creative risks?



Overall, does the lesson support students in reframing challenges and mistakes as opportunities to grow?



CLASSROOM TEACHER/SCHOOL ADMINISTRATOR FOCUS GROUP AND POST-SURVEY INSIGHTS

This 60-minute focus group was conducted in June 2020 and included three classroom teachers and one school administrator, all of whom had worked with CWP during 2019-20 school year. The group contained a diverse mix of grade levels, years working with CWP, and residency structures. Also included here are responses from Classroom Teacher and School Administrator post-surveys.

"Thank you for allowing us to work with a [teaching artist] that clearly care[s] about their craft and the work with our students."



Student Attendance and Participation: This was a challenge across all grades, not only with regard to CWP programming but also general education classes and content.

Classroom Teacher/Administrator Involvement: The amount of time and effort that classroom teachers and administrators contributed to online CWP programming either decreased due to issues of capacity and overwhelm or increased due to new challenges surrounding student engagement and participation.

"Only a few students were unable to access tech for a few weeks. The rest of my students were able, but not necessarily consistent."

Hopes for 2020-21 CWP Programming: Classroom teachers and administrators expressed enthusiasm for working with CWP again in the 2020-21 school year. Their requests and ideas for the following year of programming included:

- Synchronous and asynchronous engagement via both live and recorded content within a residency
- Smaller assignments/mini projects that can be shared along the way instead of working toward a larger culminating event or anthology
- Limited opportunities to send home art or project kits to students, though the goals, opportunities, and challenges would vary by grade level



TEACHING ARTIST FOCUS GROUP

This 90-minute focus group was conducted in June 2020 and included four CWP Teaching Artists. The group contained a diverse mix of art forms, tenure at CWP, and experiences teaching online during the COVID-19 pandemic.

"It's very rare that you're actually face to face with a kid like this. You really can have a certain intimacy in this dynamic."

- CWP Teaching Artist on surprising opportunities created by teaching online

Student Engagement in Online Learning: Engagement was a challenge across the board, but especially for those creating recorded/asynchronous content.

Social and Emotional Learning: In response to the pandemic and racial justice uprisings, CWP Teaching Artists see the need for and have a desire to support social and emotional learning in their students.

"There's a deafening lack of connection and attunement to where the students are right now: What's going on? What do they need? Why aren't they here?"

- CWP Teaching Artist on the challenges posed by asynchronous remote learning

Pandemic Response: Teaching Artists were grateful for CWP's response as it related to maintaining and supplementing work, not asking Teaching Artists to volunteer their time, providing timely updates and communication, and creating transparency around pay structures.

Moving Forward: Teaching Artists want to both push and support CWP to think creatively about the purpose of its programming, new teaching/learning models, opportunities to support students (e.g. art kits, etc.), and ways to be more overt and accountable in its antiracist work.

STUDENT FOCUS GROUP

This 30-minute focus group in June 2020 included three high school students.

Positive aspects of online learning with CWP: Students shared that their experiences with Community-Word Project provided meaningful opportunities for self expression, processing and coping with emotions, as well as building a sense of teamwork and community.

Communication: Multiple modes of communication (Google Meets, email, messages) are helpful for students to stay in touch with their teachers while learning remotely.

All students agreed they felt more connected to peers while learning in person.

Students differed on whether they felt more connected to teachers while learning in person or remotely.

Students said they talk more to friends and family about their school work while learning remotely.

Blended model for remote learning: A combination of live and recorded content seems preferable to students so they could revisit content and work at their own pace while still having an opportunity to connect with the Teaching Artist and ask questions.

Biggest challenges: Some students experienced technical issues that interrupted participation. Other students were challenged by online collaboration with partners/small groups and were sometimes unable to complete assignments because of these challenges.





TEACHING ARTIST PROJECT (TAP)



TEACHING ARTIST PROJECT

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.

30

Teaching Artists
in Eight-Month
Program

39

In-School
Internships

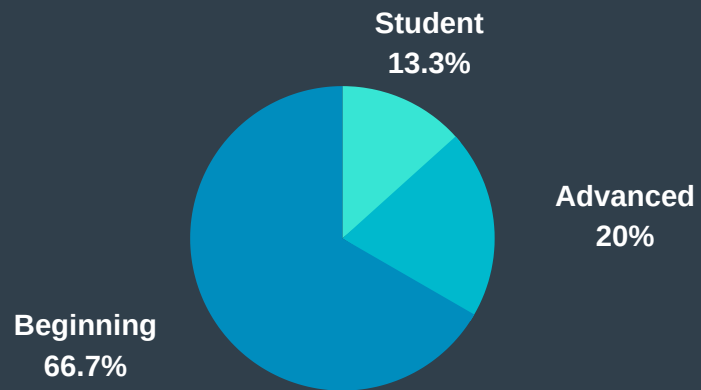
19

Teaching Artists in
Summer Institute

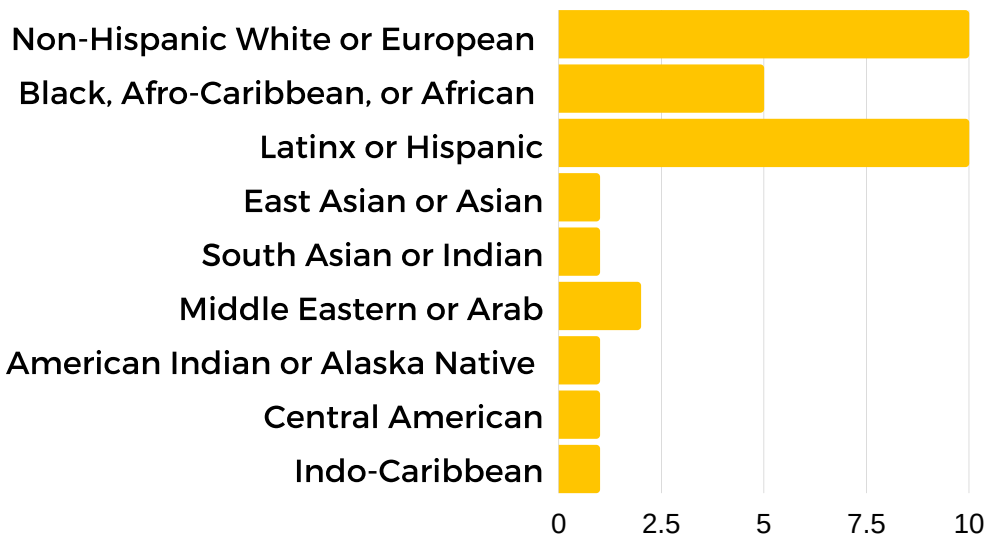
24

Scholarships
Awarded Across
Both Programs

Participant Tracks During 8 Month Program



TRAINEE DEMOGRAPHICS



Of 2019-20 Trainees who responded to the exit survey, 22% identified as gender variant/non-conforming.

14% of respondents identified as having a long-term illness, health problem or disability.



TAP: WHAT ARE WE MEASURING?

TAP OUTCOMES

1

Self Exploration

2

Building Strong Artistic Communities

3

Cultural Experience and Engagement

4

Collaboration/Justice-Oriented Process



TAP: DATA COLLECTION TOOLS

TAP evaluation tools and processes were also revised and refined for the 2019-20 year. While some in-school internships and related evaluation were disrupted by COVID-19, the majority of TAP evaluation practices continued even as the program shifted to online learning.

Trainee Pre- & Post-Program Surveys

TAP Cohort Elective Seminar Evaluations

Pre- & Post-Revision Lesson Plan Evaluations

Mentor Evaluations

Focus Group

TAP INSIGHTS

SELF-REPORTED GROWTH AFTER EIGHT-MONTH PROGRAM

18% → 55%

trainees reporting advanced or master level skills in teaching their art form through a social justice lens

19% → 35%

trainees reporting advanced or master level skills in their ability to use an experiential teaching style

26% → 32%

trainees reporting advanced or master level skills in classroom management

36% → 60%

trainees reporting advanced or master level skills in using reflection in the classroom

TRAINEE LESSON PLAN EVALUATIONS

TAP Trainees are given an opportunity to plan and co-facilitate an excerpt of a full lesson plan for a "classroom" audience of their peers. Planning and facilitation are evaluated by TAP facilitators. Trends in feedback are shared below.

STRENGTHS/SUCCESSSES

- Creating opportunities for students to collaborate
- Scaffolding and modeling skills
- Co-facilitating as Teaching Artists
- Integrating art forms
- Making space for fun

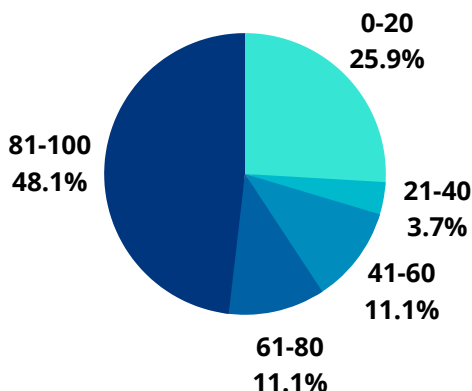
AREAS FOR GROWTH

- Managing time and pacing
- Giving clear and concise instructions
- Explaining key vocabulary
- Transitioning in and out of groups
- Adjusting content and difficulty to the age group

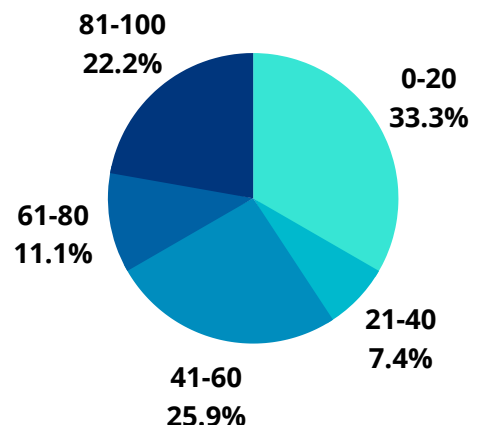
IMPACT OF COVID-19 ON TRAINEE ARTS EMPLOYMENT

In the TAP Exit Survey, Trainees were asked what percent of their employment was in the arts before COVID-19 and what percent after the pandemic struck.

Percent Employment in the Arts Before COVID-19



Percent Employment in the Arts After COVID-19



TAP TRAINEE FOCUS GROUP

This 60-minute focus group was conducted in June 2020 and included four recent graduates from the eight-month TAP program. The group contained a diverse mix of art forms, previous teaching experience, and TAP internship experiences. Also shared here are quotes from the TAP Exit Survey.

"When I first joined TAP, I was indecisive about being a teaching artist, after this journey I'm feeling more confident about my work and teaching."



A Sense of Community: The ways in which community was built and maintained throughout the program was central to trainees' experiences. Moving online made it more challenging to stay connected but also more important and needed.

Hands-On Learning Goals: Trainees had varying experiences with internships transitioning online during the pandemic. Some trainees created content that was shared with students. Some didn't feel their learning goals were met due to not being in a physical classroom.

"Thank you for being kind, gracious mentors in this tough, rewarding, beautiful, and necessary work."

Structure of Online TAP Sessions: TAP Trainees had various experiences and opinions about the success and length of online sessions. Some sessions felt too long, while others felt too fast for the amount of content. The latter may be especially true for non-native English speakers. Informational sessions worked better online than interactive/embody sessions.

Interest in and Willingness to Pay for Online Training: The group had split opinions on whether they would sign up for a fully online training but leaned toward yes. They also had various perspectives on how much they would pay but leaned toward paying less.

TAP ALUMNX SURVEY

83%

of those surveyed reported being "Very Satisfied" or "Satisfied" with TAP since graduating

90%

of those surveyed said TAP prepared them "Very Well" or "Fairly Well" to pursue a career in teaching artistry

80%

of those surveyed found work as a Teaching Artist or in Arts Education after graduation from TAP

TAP creates opportunities for alumnx to stay engaged by:

- sending a regular TAP alumnx e-newsletter with jobs and opportunities
- opening TAP Cohort professional development workshops to alumnx
- Creating opportunities for TAP alumnx who are now CWP Teaching Artists to serve as mentors during Trainees' in-school internships.

TAP CUSTOM TRAINING

In 2019-20, Teaching Artist Project staff facilitated trainings for over 100 Teaching Artists at six organizations, including one outside of New York: National Museum of the American Indian, Reel Works, Project Create (Washington, DC), Joyaux Marisol, Matisse Foundation, Lower Manhattan Cultural Center.

Additionally, the New York State Council on the Arts (NYSCA) awarded a grant to TAP to create a custom training for Teaching Artists working in Rochester, NY. Moved online after the pandemic, this training **includes X virtual workshops spanning from MONTH 2020 to MONTH 2020.**



TAP COHORT

The TAP Cohort is a network of arts-in-education organizations dedicated to expanding and enhancing the field of Teaching Artistry in and beyond New York City by sharing best practices, providing professional development, and hosting networking opportunities.

17 Member Organizations

313 Teaching Artists Served

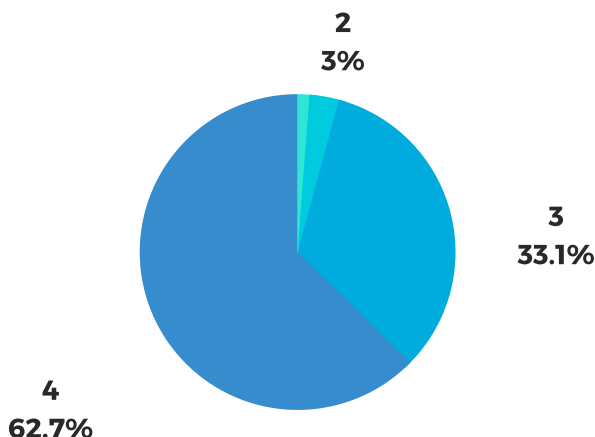
27 Elective Seminars

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

TAP COHORT ELECTIVE SEMINAR PARTICIPANT FEEDBACK



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

A PANDEMIC SUPPORT SYSTEM

Given the rapidly evolving nature of the pandemic and its impact on the New York City Department of Education and the field of Teaching Artistry, the TAP Cohort became a valuable support system for its member organizations. The frequency of TAP Cohort meetings increased, and meetings served as opportunities for Cohort members to provide organizational updates, share strategies for moving to online instruction, and brainstorm solutions to myriad challenges posed by the pandemic. The group also increased the number of virtual professional development workshops it offered to support Teaching Artists in building skills for online facilitation as well as trauma-informed and healing-centered teaching.

THANK YOU TO OUR FUNDERS

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