

# TAP



**Transformative  
Arts Process  
Strategic Plan  
2016–2019**

The  
Heinz  
Endowments

Developed in  
collaboration  
with the TAP  
Advisory Board

Facilitated by  
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Every single person who participated in sculpting the ideas and intentions documented in this report believes deeply in Pittsburgh's arts ecology. The concepts validate and honor existing cultural stakeholders comprised of practicing artists, teaching artists, arts practitioners, arts funders and community leaders. The stakeholders envision a generative future in which the arts are central to sustaining Pittsburgh's cultural richness, mitigating racially rooted structural inequities, fortifying youth, bolstering teaching artists, and changing the impact of investments in disadvantaged neighborhoods. These individuals and organizations have great aspirations for the future, but are lucid about the profound and historically challenging changes that need to happen to get there.

The stakeholders have been primarily represented by the Transformative Arts Process (TAP) Advisory Board, which also includes youth and Heinz Endowments staff. Justin Laing, an Endowments senior program officer, spearheaded the TAP program while at the foundation, and crafted and synthesized much of the language of this plan. The Endowments established the TAP Advisory Board in 2014 as a diverse and intergenerational stakeholder group that endeavors to have a meaningful and sustained impact on local communities.

The Endowments extends sincere gratitude to the advisory board members for their active participation, candor, values and demonstrated commitment to make Pittsburgh better.

## 2016 TAP Advisory Board Members

- **Nia Arrington**, student, Pittsburgh Creative and Performing Arts High School
- **Dana Bishop-Root**, coordinator, Transformazium
- **James Brown**, youth development director, Homewood-Brushton YMCA
- **Imani Chisom**, student, Obama Academy
- **Tyra Jamison**, student, Pittsburgh Creative and Performing Arts High School
- **D.S. Kinsel**, co-founder, BOOM Concepts
- **Adil Mansoor**, founding member, Hatch Arts Collective; performance program director, Dreams of Hope
- **Sean Means**, youth ally and teacher, Westinghouse High School
- **Delante Murphy**, student, Obama Academy
- **Kendal Nasiadka**, student, Oakland Catholic High School
- **Erin Perry**, executive director, Legacy Arts Project
- **Breeonia Prioleau**, student, Propel Andrew Street
- **Tracey Reed Armant**, program associate, The Grable Foundation
- **Maria Searcy**, parent advocate
- **Celeste Smith**, CEO, 1Hood Media
- **Tim Smith**, executive director, Center of Life
- **Sister IAsia Thomas**, advocate for culturally responsive arts education and integration, Pittsburgh Public Schools; project manager of equity, Pittsburgh Public Schools
- **Germaine Williams**, senior program officer, Arts & Culture, The Pittsburgh Foundation
- **Carol Wolfe**, arts education professional

Without pioneering leadership within The Heinz Endowments, none of this would be possible. We acknowledge and thank the Arts & Culture team: Janet Sarbaugh, vice president, Creativity; Justin Laing, senior program officer; Sivohan Christensen, program manager; and Cindi Stueber, program assistant. Wayne Jones, senior impact officer at the Endowments also meaningfully contributed to this process. Laudable teams reflect great leadership. Special acknowledgments extend to Endowments President Grant Oliphant, whose insightful, candid and forward thinking as reflected in his 2016 blog "Just Pittsburgh" provided an ultimate destination for TAP's intentions.

# Letter from the President



“With TAP we have sought to bring the community’s own experts in teaching artistry, including youth, to the center of the design and decision-making process.”



In February of 2016, I wrote a blog for The Heinz Endowments’ website titled “Just Pittsburgh.” In it, I spoke about the urgent imperative to bridge the divide between the “two Pittsburghs” and craft a shared destiny open to all of us regardless of our zip code, race, means or gender.

One small but meaningful way in which we are taking on this challenge is through the Endowments’ Transformative Arts Process. TAP, as it’s called, reflects our belief in the power of art as a transformative agent — not just for individuals but also for whole communities.

The program is focused on predominantly African American neighborhoods where cultural lives and needs receive little attention and fewer resources. TAP seeks to celebrate and lift up the culture that already resides in these communities and the people who call them home. Core to the program is the idea that cultural expression is critical to human development and identity and that creativity and imagination are powerful and generative forces integral to neighborhood revitalization and the success of our youth.

TAP also represents a deeper foray by the Endowments into the world of participatory grant-making. While as a foundation we pride ourselves on our record of community consultation, with TAP we have sought to bring the community’s own experts in teaching artistry, including youth, to the center of the design and decision-making process.

We are proud to continue this exploration through the TAP grant process, and using this community-crafted plan to inform our work.

Grant Oliphant  
President  
The Heinz Endowments



# T

he Transformative Arts Process (TAP) assists in moving our community toward a more “Just Pittsburgh” by invigorating the field of teaching artists and arts organizations through challenging structural inequities in out-of-school-time settings and bringing transformative arts-centered experiences to youth in and from African American and “distressed”<sup>1</sup> neighborhoods. To accomplish this goal, TAP is being used by The Heinz Endowments to award field-building grants and enrich its practice as a foundation through experiments in participatory grantmaking.

### What Do We Mean By “Transformative Arts Education”

As a result of conversations with the TAP Advisory Board, Heinz Endowments staff concluded that transformative arts education is rooted in many forms of justice and positively transforms lives beyond youth participants to include teachers, organizations and funders. This idea of having an impact that expands beyond youth aligns with our learning from The Wallace Foundation’s commissioned report “The Qualities of Quality: Understanding Excellence in Arts Education,” which examines the challenges and broad benefits of arts education experiences for youth.<sup>2</sup> Based on the “Qualities of Quality” findings, we believe that transformative arts education includes elements that are present both “inside the room”— i.e., the spaces where teaching and learning take place — and “outside the room”— i.e., the larger organizational environment where student learning is imagined, designed and funded. Consequently, we are framing transformative arts processes as having both “inside the room” and “outside the room” dimensions.



### Transformative Practice “Inside the Room”

A transformative arts process engages artists who possess combinations, in varying degrees, of at least these characteristics:

**Love:** Caring dedication to children and the ability to build relationships that extend beyond the teaching of artistic skills.

**Teaching Artistry:** A current arts practice and an engaging and effective teaching style that can reach students across diverse developmental levels, yield quality student work, and demonstrate a strong understanding of learning standards in the arts. The artist has substantial experience working in a range of in-school and out-of-school-time settings.

**Justice:** An ability to help youth deconstruct issues of oppression in ways that empower and help them to avoid many of the traps of African American and “distressed” neighborhoods.

**Prepared and Adaptable:** Demonstrated professionalism, including abilities to plan with others, articulate goals and objectives, and adapt to varying student populations as well as teaching and learning environments.

### Transformative Practice “Outside the Room”

A transformative arts process combines, in varying degrees, arts organizations and funders that demonstrate the following characteristics:

**Clear Educational Philosophy:** Can articulate in an insightful and unique manner why their work is transformative in the lives of youth.

<sup>1</sup> TAP highlights the term “distressed” to indicate a need for more thoughtful reflection on the inequities of access to powerful arts experiences in Pittsburgh. We acknowledge the Allegheny County Health Department’s definition of “distressed” neighborhoods, which characterizes these communities as areas of high unemployment and pervasive poverty. But we contend that while the term provides a geographic focus and places a clear emphasis on issues of socioeconomic inequity, the word “distressed” does not remotely capture the resilience and humanity of these neighborhoods. We use the term because of its prevalence, but place it in quotation marks to note its shortcomings as a description of communities that are home to so many Pittsburgh residents.”

<sup>2</sup> Seidel, Steve, Shari Tishman, Ellen Winner, and Patricia Palmer. *Qualities of Quality: Understanding Excellence in Arts Education*. The Wallace Foundation, June 1, 2009.



**Vision of Success:** Can explain the positive impact their programming has on youth.

**Supportive Environment:** Demonstrates a commitment to supporting the teaching artist evidenced by equitable pay; adequate planning time; quality materials; and clean, well-organized spaces for teaching and learning.

**Collaborative Agreement:** Maintains an agreement between the teaching artist and hosting organization as to how they will handle pay, manage disagreement, and mutually support the development of the organization and the teaching artist.

**Commitment to Social Justice:** Embraces a teaching and learning process that explores the larger causes of issues children and youth often face in African American and “distressed” neighborhoods, and, with youth, fashions creative ways to address those issues.

**Commitment to Equity** (by funder partner): Demonstrates a willingness to support artists and arts organizations that explicitly address equity in their work. This willingness is shown through:

- Multi-year, multi-sourced financial support to allow qualified artists and organizations time to build quality and participation.
- Field-building support that aids in artist training and the development of shared pedagogy that blends deep and socially critical arts instruction.

## TAP Field-Building Strategies

The Endowments is currently investing more than \$800,000 annually in out-of-school arts programming for youth in and from Pittsburgh’s African American and “distressed” neighborhoods. The foundation has selected building the field of teaching artists and arts organizations working in these communities as the best way to support and strengthen its investment while increasing the visibility of the field. Our five strategies are the following:

1. Invest in teaching artists who are challenging structural inequities through their practice.
2. Invest in transformative arts education organizations that are in or engaging youth from African American and “distressed” neighborhoods.
3. Invest in the arts practice of young people to encourage their pursuit of the arts as a profession.
4. Increase the relationships, knowledge and visibility of the teaching artists, arts organizations, young artists, and grantmakers working in or with these communities.
5. Experiment with philanthropic practice by partnering with grantees and youth in implementing and evaluating the TAP strategy.

## Strategic Outcomes

### 1. Teaching Artists

- Teaching artists who participate in the residencies are able to demonstrate through student learning and performance how their practice has improved as a result of their experience.
- All participating teaching artists have a story they tell with enthusiasm that reveals some combination of expanded knowledge, increased visibility, improved spaces or materials, an expanded network, or regular salary. The story also shows how these gains have tangibly helped their career, particularly in terms of new work.

- Teaching artists comment in the concluding story circle that they were able to use the recognition award to make a substantive difference in the quality of their lives and that their role in the decision-making process was helpful to both their teaching artist and grant-writing practice.
- Teaching artists who participate in TAP receive thousands of mentions in both traditional and social media.

## 2. Arts Education Organizations

- The physical environments of participating arts education organizations are improved for teaching and learning.
- Participating organizations experience increased visibility among youth populations, funders and media.
- The organizations receive new financial contributors.
- Attendance increases at the organizations' events and activities.
- Some combination of parents, students, teaching artists and organization staff members proclaim that the teacher in residency provided learnings that enriched the program as a whole. More youth regularly attend the participating programs than did at their outset.

## 3. Youth

- Thousands of transformative arts experiences occur in the lives of youth.
- Sixteen young artists report significant learning about the practice of making art as well as the business of selling it and making a career in the arts.
- Knowledge of grantmaking is seen as useful for next phase of life.
- Recognition and visibility of young artists as creative change makers and social influencers is achieved in local and national media as well as among the artists' peers, families and sponsoring arts organizations.
- Youth are able to take advantage of expanded networks to increase access to post-secondary education, achieve a greater sense of belonging, and enhance their ability to produce art and art events.



## 4. Networking

- Grantees are connected to resources, networks and professional development opportunities as well as to each other. Grantees have space to clarify opportunities, identify barriers, create unique approaches, and implement strategies that will best assist them in sustaining life as successful artists.
- Youth are able to take advantage of expanded networks to increase access to post-secondary education, achieve a greater sense of belonging, and enhance their ability to produce art and art events.

## 5. Philanthropic Practice

- Heinz Endowments staff can demonstrate that the TAP program has had a deeper systemic and programmatic impact than prior, worthy arts education efforts.
- Funding colleagues comment that the TAP work has informed their practice.
- Advisory board members are asked to speak about their work with TAP with other arts colleagues and funders nationally.
- Endowments staff members can speak on what they have learned about grantmaking, arts education, youth, and African American and "distressed" neighborhoods as a result of their relationships through TAP with grantees and beneficiaries.

After reflecting on the performance of prior arts education initiatives — the Culturally Responsive Arts Education Initiative and the Out-Of-School-Time Arts Program — The Heinz Endowments' Arts & Culture Program staff decided that a critically missing component in its prior work was developing grantmaking strategies with grantees who would eventually be invited to bring the strategies to life.<sup>3</sup> Thus, in the fall of 2012 under the title "Transformative Arts Process,"<sup>4</sup> the Endowments convened more than 20 artists, nonprofit organization leaders, staff members for political officials, community development specialists and foundation staff members to help us answer the question, "How can the arts be transformative in the lives of youth living in 'distressed' neighborhoods?"

Through a process that involved travel to three American cities, a review of local data, and presentations from community members as to what they believed would be transformative, Endowments staff learned a great deal and gained more answers to our initial question. The Endowments eventually invested deeply in a couple of the projects that we believed would be transformative in the communities of focus. Then, we began to wrestle with the question, "What now?"

Upon the completion of the phase described above, the Endowments decided that in order to increase its support for the artists and arts organizations that worked in African American and "distressed" neighborhoods, there needed to be a stronger and better-supported field, and deeper relationships within the field. The Endowments' Arts & Culture Program made some initial attempts at field-building strategies, but after hearing these approaches were not in the best interest of those doing the work, staff members revised their thinking and developed a new approach that they believed and heard was more in alignment with the local community.

In May 2014, the Endowments board of directors approved an appropriation supporting field-building strategies directed toward artists and arts organizations who work with youth in African American and "distressed" neighborhoods. These strategies included the development of a community advisory board. Early in the Endowments' relationship with the TAP Advisory

Board, the foundation reimagined its philanthropic role in a way that both challenged and excited the program officers. Not only would the advisory board serve as a grants panel and provide general feedback, but it would also help the Arts & Culture define field building and collaboratively develop the grantmaking strategy with the foundation. Wanting to be true to the initial instinct that the Endowments needed deeper partnerships in order for its grantmaking to have the impact that the team sought, the Arts & Culture Program staff took on the challenge of a deeper collaboration with the TAP Advisory Board as the board sought the same with the Endowments.

Over the course of the next two years, the Endowments' Arts & Culture team worked with the advisory board to define what both believed field building meant for our community. They developed processes for making collective decisions inside the larger governance of the foundation, and observed advisory board members developing partnerships with one another and gaining deeper understandings of the grantmaking process. They reevaluated which parts of the strategy the Endowments should be outsourced and which it should be managed internally. They also researched models created by other funders to learn how the TAP team might incorporate synergistic grantmaking methods to build community.

Finally, working with strategic organizational development consultant Lisa Yancey, the TAP team settled upon the strategies reflected in this report. As noted by leaders of the Endowments' Arts & Culture team, getting to this point in TAP's evolution has been a longer road — yet richer strategy — than they imagined. They are grateful to their community partners who have been stalwart allies throughout this process.



How can  
the arts be  
transformative  
in the lives of  
youth living in  
distressed  
neighborhoods?

<sup>3</sup>For a more complete summary of how we began the TAP program, please see the report "Arts Transform: How & For Whom?" on The Heinz Endowments website, [www.heinz.org](http://www.heinz.org).

<sup>4</sup>The term "transformative" was suggested by the consultant team headed by Anasa Troutman, "Lion & Butterfly."



A clear objective.  
A dedicated team.  
A precise methodology.



In December 2015, Yancey Consulting, LLC, under the direction of Lisa Yancey, was engaged to work collaboratively with The Heinz Endowments Arts & Culture staff and the TAP Advisory Board to:

1. Affirm the strategic intentions of the TAP funding allocation, as guided by the five field-building strategies.
2. Codify the areas TAP aspired to transform.
3. Set strategic benchmarks and clear outcomes and impacts.
4. Map specific activities and underlying assumptions to achieve the desired goals.

Yancey had a clear objective to work with Endowments staff and TAP advisory board members to develop a strategic allocation plan for TAP funds. She approached this scope of work with an aim to first get to know the intentions and desires of the people involved. Justin Laing, an Endowments senior program officer, solicited volunteers from the advisory board to serve on the Strategic Allocation Planning Committee. The committee met with Yancey via video conferencing to further discuss the scope of work and establish how participants could be effectively engaged.

The advisory board, with Yancey Consulting, decided that the committee would convene a couple of weeks before a scheduled retreat to develop the agenda and objectives for the gathering. In the interim, Yancey asked committee members to share any materials, posts, excerpts, images, art, or reports that could provide deeper insights about Pittsburgh from the perspectives of this cohort. Laing extended this request to all advisory board members.

Yancey Consulting’s methodology was precise:

1. Conduct a series of preliminary interviews with advisory board members.
2. Travel to Pittsburgh two weeks prior to the retreat to present findings from interviews, meet everyone in person, gather information on the specific desired outcomes from both the retreat and the disbursement of TAP funds, and work with the committee in crafting a specific goal and agenda.
3. Develop the agenda for and facilitate the two-and-half day retreat.
4. Document outcomes of the process.

A blog post by Endowments President Grant Oliphant titled “Just Pittsburgh”<sup>5</sup> was an unexpected, yet synergistic launching point for the retreat discussions. The team referenced Oliphant’s words about this moment in the region’s history as one to choose transformation over mediocrity, challenge racial disparities, and set a just agenda where all residents are afforded the opportunity to experience the best Pittsburgh has to offer.

#### Materials reviewed:

- “Pittsburgh’s Racial Demographics 2015: Differences and Disparities” [University of Pittsburgh School of Social Work]
- “The Unsung Majority; An Exploratory Study of Small and Mid-sized Arts Organizations” [TDC Report]
- “How Boston and Other American Cities Support and Sustain the Arts” [Boston Foundation Report]
- “Where Do We Go From Here? Potential Next Steps in the Arts & Culture Program’s Transformative Arts Process” (2013) [Report by Justin Laing and Janet Sarbaugh, with convening notes by Celeste Smith]
- “Field Building—The Next Step in The Heinz Endowments Transformative Arts Process” (2014)
- “Art Transforms. How and for Whom?” [Lion & Butterfly Report]
- “Project Managers, Executive Committees, and Field Building Strategies, Oh My!” [Heinz Endowments PowerPoint Presentation]
- “TAP GEO Timeline” [Heinz Endowments Document]

<sup>5</sup>Just Pittsburgh,” Grant Oliphant. February 18, 2016. ([www.heinz.org/Interior.aspx?id=480&post=28](http://www.heinz.org/Interior.aspx?id=480&post=28))

### Just Pittsburgh

Just Pittsburgh is an aspirational vision of the region articulated by Heinz Endowments President Grant Oliphant in his February 18, 2016, blog titled “Just Pittsburgh.”

### The Field

The field reflects the environment and conditions that affect teaching artists and arts organizations’ ability to challenge structural inequities and bring transformative arts-centered experiences to youth in and from African American and “distressed” neighborhoods.

*Such an environment includes:*

- Transformative **teaching artists**.
- **The spaces** where artists live, create, present, work, and influence hearts and minds.
- **The network/hubs** of allies and partners where teaching artists connect, grow, expand, reach, evaluate and learn.
- **Mentors** of teaching artists.
- **Young artists** whose work, discipline and achievements inspire teaching artists, arts organizations, youth, neighborhoods and grantmakers.
- **The communications networks** that elevate artists’ visibility, impact, and ability to increase their earnings doing their work.
- **Grantmakers** and how they understand the challenges and opportunities facing the community, particularly those neighborhoods most vulnerable.

### Transformative Teaching Artists

Transformative arts embody fundamental principles that assess work that goes on in the room (where children are learning) and outside the room (where administrators, funders, teachers and parents are planning, funding and evaluating). With this concept in mind, the TAP Advisory Board embraced Eric Booth’s definition of teaching artist as a viable reference for TAP.

Booth’s definition: “A teaching artist is a practicing professional artist with the complementary skills, curiosities, and habits of mind of an educator, who can effectively engage a wide range of people in learning experiences in, through and about the arts.”<sup>6</sup>

The advisory board expanded this definition to include the evolving definition of teaching artists in the 21st century. Valid artistic disciplines are no longer limited to the visual, performing and literary arts, but also include “lifestyle” and “living” arts.

Examples of lifestyle and living arts include cosmetology, transmedia, film and culinary arts. The advisory board also deemed keepers of cultural traditions as teaching artists.

### Arts Education Organizations

Arts education organizations reflect the community spaces and institutions anchoring African American and “distressed” neighborhoods, and offering quality arts experiences to youth.

### Demonstrated Practice

Demonstrated practice indicates the intent to support teaching artists and art organizations whose prior work and values align with the goal of the TAP initiative.

### Structural Inequities

By structural inequities we mean the conditions or set of conditions that are the result of both history and the current moment and that repeat themselves in African American/“distressed” neighborhoods, and thus disadvantage youth who live in those communities.

### Transformative

Here, transformative reflects the impact of arts experiences on youth. It speaks to the quality and effectiveness of the learning experiences “in, through and about the arts.” It also incorporates pedagogy that helps youth, teaching artists and arts organizations challenge structural inequities through key principles that happen in the room (where children are learning) and outside the room (where administrators, funders, teachers and parents are planning, funding and evaluating).

*Transformative “In the Room” principles apply to teaching artists and include:*

**Love:** Caring dedication to children and the ability to build relationships that extend beyond the teaching of artistic skills.

<sup>6</sup>The History of Teaching Artistry: Where we come from, are, and are heading.” Eric Booth. (<http://ericbooth.net/the-history-of-teaching-artistry/>) Accessed on August 10, 2016.

**Teaching Artistry:** An engaging and effective teaching style that can reach students across diverse developmental levels, yield quality student work and demonstrate a strong understanding of learning standards in the arts. The artist has substantial experience working in a range of in-school and out-of-school-time settings.

**Justice:** An ability to help youth deconstruct issues of oppression in ways that empower and help them to avoid many of the traps of African American and “distressed” neighborhoods.

**Prepared and Adaptable:** Demonstrated professionalism, including abilities to plan with others, articulate goals and objectives, and adapt to varying student populations as well as teaching and learning environments.

*Transformative “Outside the Room” principles apply to arts organizations and funders and include:*

**Clear Educational Philosophy:** An ability to articulate an insightful and unique case for why their work is transformative in the lives of youth.

**Vision of Success:** A clear explanation of the positive impact the programming has on youth.

**Supportive Environment:** Demonstrated commitment to supporting teaching artists evidenced by equitable compensation that includes planning time; quality materials; and clean, well-organized spaces for teaching and learning.

**Collaborative Agreement:** An understanding between the teaching artist and organization as to how they will handle pay, manage disagreement, and mutually support the development of the organization and the teaching artist.

**Commitment to Social Justice:** Dedication to a teaching and learning process that explores the larger causes of issues children and youth often face in African American and “distressed” neighborhoods and, with youth, fashions creative ways to address those issues.

**Commitment to Equity:** A willingness among funder partners to support artists and arts organizations that explicitly address equity in their work. This willingness is shown through:

- Multi-year, multi-sourced financial support to allow qualified artists and organizations time to build quality and participation.
- Field-building support that aids in artist training and the development of shared pedagogy that blends deep and socially critical arts instruction.

These principles are intended to alter the way the nonprofit arts community is experienced in neighborhoods and the impact that these experiences have on equitable outcomes in our city.

### Arts-Centered Experiences

These include a broad swath of learning experiences “in, through and about the arts” that may not follow conventional notions of what constitutes a program—including, for example, art-centered learning led by community members.

### Youth

Youth spans a broad range. It encompasses a generation from ages 5 to 24 years old. Embracing a large spectrum of youth provides a pipeline of learning experiences for community members that can result in widespread and sustained impact.

### African American Neighborhoods

This description refers to neighborhoods where more than 50 percent of the residents are African American.

### Distressed Neighborhoods

Allegheny County, which includes the City of Pittsburgh, has compiled a list of communities identified as “distressed neighborhoods.” According to the county’s definition, “distress” is determined by the following four characteristics: high poverty rate (24.4 percent or more); high percentage of female-headed families (37.1 percent or more); high percentage of high school dropouts (23 percent or more); and high percentage of working-age males unattached to the labor force (34 percent or more).



**Strategy:** Invest in teaching artists who are challenging structural inequities through their practice.

### Actions

Provide eight grants to support teaching artists in two-year residencies with arts education organizations that are in or primarily serve youth from African American and “distressed” neighborhoods.

Recognize 30 transformative teaching artists for their work by giving them small financial awards and public recognition, and including them in the decision-making process.

Connect more cultural leaders to each other through professional development opportunities, networking and mentorship.

Support marketing and publicity efforts to increase teaching artists’ visibility.

Promote the work of the teaching artists through an outside consultant, the Endowments’ Communications Department, and recognition events.

Allocate 10 capital improvement grants to improve the teaching and learning environments for teaching artists.

**Strategy:** Invest in the practice of young people pursuing the arts as a profession.

### Actions

Provide 16 grants to support young artists who are partnered with arts organizations for the creation and presentation of their work.

Support a youth-focused cultural network that includes access to adult mentors and supports young artists’ post-secondary aspirations.

Provide young artists with grantmaking experience as a part of their professional development as artists.

Provide promotion support to young artists through the work of an outside consultant, the Endowments’ Communications Department, and media channels.

Provide eight teaching artists with two-year residencies in organizations based in African American and “distressed” neighborhoods.

**Strategy:** Invest in transformative arts education organizations that are located in or are primarily engaging youth from African American and “distressed” neighborhoods.

### Actions

Provide eight grants to arts education organizations/programs in African American and “distressed” neighborhoods to support two-year teaching artist residencies.

Fund capital improvements for 10 eligible arts education organizations and programs.

Support the building of networks and knowledge among targeted organizations and programs.

Provide communications support to increase the organizations’ visibility among youth, media and funders.

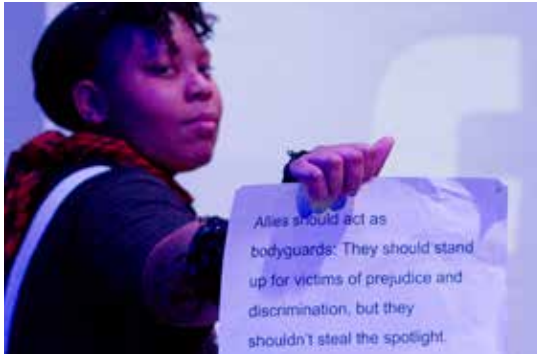
Provide networking and professional development opportunities for the arts leaders of the participating organizations and programs.

Provide grants to 16 skilled young artists who are partnered with an arts education organization or program to create work or present art events of their own imagination.



# TAP Investment Strategies

continued



**Strategy:** Expand the relationships, knowledge and visibility of the teaching artists, arts organizations, young artists and grantmakers working in or with these communities.

## Actions

Provide a platform for eight skilled teaching artists, 16 young artists and 30 emerging artists to examine their practice, continue their growth, and become connected with a larger community of artists committed to youth development through the arts.

Promote the work of the TAP community through the Endowments' Communications Department, media, peer-to-peer networks and other channels.

Hold recognition events with invited press and public.

Provide a home base where grantees can connect to resources, networks and professional development.

Implement an online community to increase the quality and quantity of communications coming from the foundation.

**Strategy:** Experiment with philanthropic practice by partnering with grantees and youth in implementing and evaluating the TAP strategy.

## Actions

Deeply engage the TAP Advisory Board in the creation, implementation and evaluation of the grantmaking strategy through regular meetings, collectively developed agendas, an online community and active subcommittees.

Learn from the models of funders like The EDGE or the Frida Fund about how to develop innovative grantmaking approaches that engage applicants as decision makers in the granting process.

Employ a participatory evaluation approach that allows members of the field to be both data collectors and interpreters.

Document and share the learnings of TAP with the field and general community through conferences, articles, social media and word of mouth.

Provide honorariums for TAP Advisory Board members.

# TAP Grant Allocations

More than  
\$1.1 million  
over two  
years

**Evaluation & Administration**

Total: \$150,000

**Arts Education Organizations**

Direct capital improvements

Total: \$100,000

**Philanthropic Practice**

Communications: \$70,000

Networking TAP & Out-of-School-Time

Grantees: \$75,000

Advisory Board: \$25,000

Total: \$170,000

**Youth**

Direct grants to youth for creating or presenting work

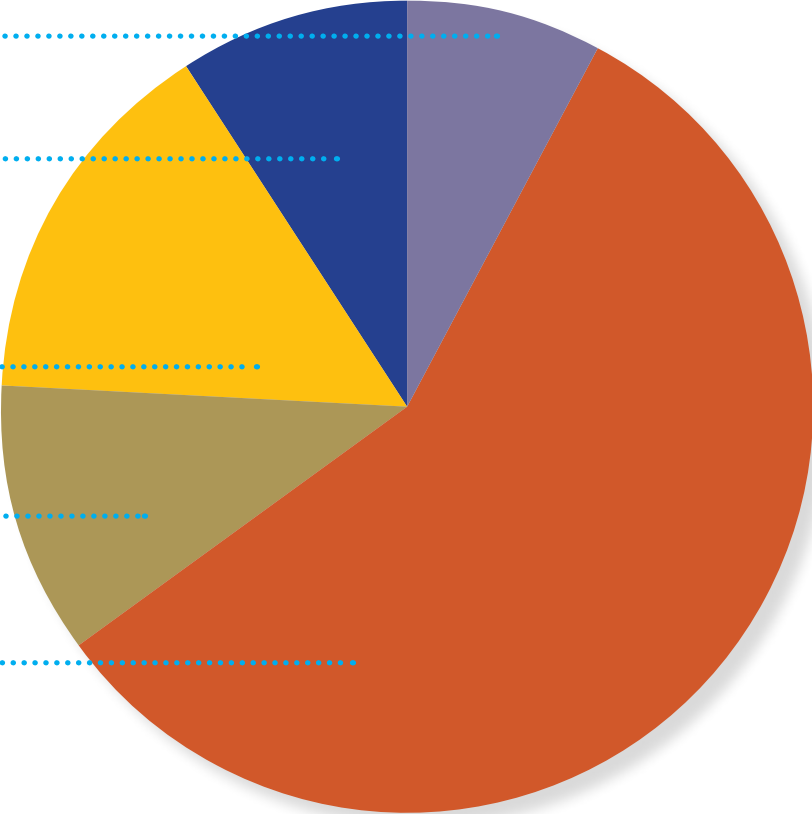
Total: \$115,000

**Teaching Artists**

Residency: \$500,000

Emerging Teaching Artist: \$125,000

Total: \$625,000



## Areas

### Youth



## Assumptions

There are talented youth living in African American and “distressed” neighborhoods who will produce amazing art work or events when provided the resources.

Given the opportunity to connect to a larger network of artists, youth are more likely to be able to improve their work as artists and presenters.

The transformative work of youth, teaching artists and arts organizations is most powerful when taking place in clean, well-equipped and well-designed spaces.

Well-resourced and attended arts programs with quality, well-paid teaching artists in quality spaces yield transformative youth arts experiences.

## Activities

Provide 16 grants to support young artists who are partnered with arts organizations for the creation and presentation of their work.

Support a youth-focused cultural network that includes access to adult mentors and supports young artists’ post-secondary aspirations.

Provide young artists with grantmaking experience as a part of their professional development as artists.

Provide promotion support for young artists through the work of an outside consultant, the Endowments’ Communications Department, and media channels.

Provide eight teaching artists with two-year residencies in organizations based in African American/“distressed” neighborhoods.

## Outcomes

Thousands of transformative arts experiences in the lives of youth.

Sixteen young artists report significant learning about the practice of making art as well as the business of selling it and making a career in the arts.

Knowledge of grantmaking is seen as useful for the young artists’ next phase of life.

Strengthened careers as artists.

Recognition and visibility of young artists as creative change makers and social influencers is achieved in local and national media as well as among the artists’ peers, families and sponsoring arts organizations.

Youth are able to take advantage of expanded networks to increase access to post-secondary education, achieve a greater sense of belonging, and enhance their ability to produce art and art events.

## Areas

### Teaching Artists



## Assumptions

The impact, practice and career of teaching artists will greatly improve, given extended opportunities to work within a particular organization or program.

The field of artists who provide high-quality arts experiences for youth must be intentionally supported with increased access to money, networks, visibility and information in order to increase the quality and quantity of their work.

Teaching artists are practicing artists, and their practice as artists must also be supported in order to increase equity in the field and the quality of their teaching.

The challenges facing youth in African American and “distressed” neighborhoods are not simply a result of a lower number of services, but are rooted in historical and current structural inequities. Teachers who explicitly value justice are committed advocates for these youth in ways that improve the lives of youth both inside and outside of the classroom.

Small cash awards for transformative teaching artists will have value in and of themselves, and will be useful incentives for artists to learn from one another about grantmaking and building relationships.

There are many teaching artists doing good work that is under-recognized in Pittsburgh.

Expanded networks will be of value for teaching artists’ careers, practice and visibility.

## Activities

Provide eight grants to support teaching artists in two-year residencies with arts education organizations that are in or primarily serve youth from African American/“distressed” neighborhoods.

Recognize 30 transformative teaching artists for their work with small financial awards and public recognition of their work, and include them in the decision-making process.

Connect more cultural leaders to each other through professional development opportunities, networking and mentorship.

Support marketing and publicity efforts to increase teaching artists’ visibility.

Promote the work of the teaching artists through an outside consultant, the Endowments’ Communications Department, and recognition events.

Provide 10 capital improvement grants to improve the teaching and learning environments for teaching artists.

## Outcomes

Teaching artists who participate in TAP receive thousands of mentions in both traditional and social media.

Teaching artists who participate in the residencies are able to demonstrate how their practice has improved as indicated by their students’ performance.

All participating teaching artists have a story they demonstrate joy in sharing that reveals some combination of expanded knowledge, increased visibility, improved spaces or materials, an expanded network and regular salary. The story also shows how these gains have tangibly helped their career, particularly in terms of new work.

Teaching artists comment in the closing story circle that they were able to use the recognition award to make a substantive difference in the quality of their lives and that their role in the decision-making process was helpful to both their teaching artist and grant-writing practice.



## Areas

Arts organizations in or engaging youth from African American and “distressed” neighborhoods



## Assumptions

Youth living in African American and “distressed” neighborhoods should have quality arts programs in their neighborhoods, particularly given the limited amount of arts activity in the Pittsburgh Public Schools and most urban school districts.

While a strong teaching artist corps with skill and commitment to teaching in African American and “distressed” neighborhoods is necessary for a healthy arts ecology, it is not sufficient. Teaching artists need to have quality spaces where they can work so that neighborhoods benefit from quality arts institutions.

The transformative work of youth, teaching artists and arts organizations are most powerful when housed in clean, well-equipped and well-designed spaces.

Well-paid teaching artists in quality spaces will yield transformative youth arts experiences.

A teaching artist nested in an organization for the course of two years will make great contributions not only to the learning of children but also the learning of the larger organization about what constitutes transformative arts practice.

## Activities

Provide eight grants to arts education organizations/programs in African American and “distressed” neighborhoods to support two-year teaching artist residencies.

Fund capital improvements for 10 eligible arts education organizations and programs.

Support the building of networks and knowledge among the targeted organizations and programs.

Provide communications support to increase visibility among youth, media and funders.

Provide networking and professional development opportunities for the arts leaders of the participating organizations and programs.

Provide grants to 16 skilled young artists who are partnered with an arts education organization or program to create work or present art events of their own imagination.

## Outcomes

Improved physical environments for teaching and learning.

Increased visibility among youth populations, funders and media.

New financial contributors.

Increased attendance at events and activities.

Some combination of parents, students, teaching artists and organization staff members report that the teacher in residency provided learnings that enriched the program as a whole.

More youth regularly attend the participating programs than did at the outset of the program.

## Areas

### Networking



## Assumptions

Given the opportunity to connect to a larger network of artists, youth are more likely to be able to improve their work as artists and presenters.

In order to increase the quality and quantity of youth arts experiences in African American and “distressed” neighborhoods, the field of artists who provide these experiences must be intentionally supported with money, networks, visibility and knowledge.

Expanded networks will be of value to TAP grantees’ careers, practice and visibility, and ultimately to the arts community of Pittsburgh.

## Activities

Provide a platform for eight skilled teaching artists, 16 young artists and 30 emerging artists to examine their practice, continue their growth, and become connected to a larger community of artists committed to youth development through the arts.

Promote the work of the TAP community through Endowments’ Communications Department, media, peer-to-peer networks, and other channels.

Hold recognition events with invited press and public.

Provide a home base where grantees can connect to resources, networks and professional development.

Implement an online community to increase the quality and quantity of communications coming from the foundation.

## Outcomes

Grantees are connected to resources, networks, professional development opportunities and each other. Grantees have space to clarify opportunities, identify barriers, create unique approaches and implement strategies that will best assist them in sustaining a life as a successful artist.

Youth are able to take advantage of expanded networks to increase access to post-secondary education, achieve a greater sense of belonging, and enhance their ability to produce art and art events.

## Areas

### Philanthropic Practice



## Assumptions

Prior strategies designed to affect African American youth and “distressed” neighborhoods did not partner deeply enough in strategy development and implementation with those who would be charged with implementing the strategy—i.e., grantees—or the youth who were the intended beneficiaries. This is one of the reasons the prior strategies, while not being without some great successes, left room for improvement and the application of lessons learned.

In order for The Heinz Endowments’ Arts & Culture Program to increase its investments in African American and “distressed” neighborhoods, it needs to have deeper relationships with members of the field, and the field itself needs greater resources so that it could build its capacity.

Philanthropy is unfamiliar to much of the field, and this engagement will deepen participants knowledge of the funding sector and help them to become more effective fundraisers.

The philanthropic sector is looking for ways to better engage grantees and beneficiaries in the development of strategies, and TAP can help to inform the larger field.

TAP Advisory Board members have expertise that informs the work of grantmakers and should receive significant honorariums for their time and input.

## Activities

Deeply engage the TAP Advisory Board through regular meetings with collectively developed agendas, an online community, and active subcommittees in the creation, implementation and evaluation of the grantmaking strategy.

Experiment with grantmaking approaches that engage applicants as decision makers in the granting process, similar practices by organizations such as The EDGE or Frida Funds.

Employ a participatory evaluation approach that allows members of the field to be both data collectors and interpreters.

Document and share the learnings of TAP with the field and general community through conferences, articles, social media and word of mouth.

Provide honorariums for TAP Advisory Board members.

## Outcomes

Heinz Endowments staff can demonstrate that TAP has deeper systemic and programmatic impacts than prior, worthy arts education efforts.

Funding colleagues comment that the TAP work has informed their practice.

Advisory board members are asked to speak about their work with TAP with other arts colleagues and funders nationally.

Endowments staff can speak to their learnings about grantmaking, arts education, youth, and African American/“distressed” neighborhoods that have occurred as a result of their relationships with grantees and beneficiaries through TAP.

TAP Advisory Board members are ready to speak about how they know TAP has influenced the direction of the work and how it has in turned increased their capacity to make the difference they want to make in the world whether through increased visibility, confidence with funders, or partnerships with colleagues.

# Strategy Logic Model

continued

### Areas

## Just Pittsburgh



### Assumptions

Youth living in African American and “distressed” neighborhoods must have easily accessible and quality arts experiences.

Transformative teaching artists must be paid livable wages and have the opportunity to develop their careers as both teachers and artists.

African American and “distressed” neighborhoods should have quality arts organizations that provide great experiences for youth.

### Activities

Provide money, networking, visibility and knowledge to the field, which includes teaching artists, arts organizations, grantmakers and youth.


### Outcomes


Participants reference arts access in their conception of what it is to have a just community.


Outcomes for youth, teaching artists, arts organizations and our philanthropic practice are met.





**A** strengthened and more visible network of emerging teaching artists


 8 teaching artist residencies yielding strengthened programming for arts organizations; sustained, transformative arts experiences for 500 youth; and strengthened teaching practices

 16 skilled young artists with improved visibility, tools for successful careers and celebration of their work

 Supported capital improvements at arts organizations in African American/ “distressed” neighborhoods, providing well-equipped quality spaces in which to house transformative arts experiences for youth

 A well-managed networking plan with a focus on facilitating knowledge sharing, visibility and connections

 Participatory evaluation yielding significant and informative data aiding in the growth and sustainability of the field

 A philanthropic grant maker that is partnering with an involved and developing advisory board, as well as taking input from the field and allowing it to inform their work

**which leads to** **A Stronger Field**

 **A More Just  
Pittsburgh**

APPENDIX  
**TAP Implementation  
 Timeline**

**Phase 1**

2012		2013				
June	October	December	January/February	March/April	May	Sept
<p><b>Decision made to refashion grants program</b></p> <p>After reviewing evaluations of The Heinz Endowments' culturally responsive arts education and out-of-school arts programs and finding opportunities for improvement, staff decides to design next project with grantees and stakeholders.</p>	<p><b>"Art Transforms: How &amp; For Whom"</b> shared</p> <p>Senior Arts &amp; Culture Program Officer Justin Laing writes a brief paper titled "Art Transforms: How &amp; For Whom?" outlining ideas to explore the question, "How can the arts be transformative in the lives of youth living in 'distressed' communities?"</p>	<p><b>23 members of community convened</b></p> <p>Lion &amp; Butterfly Consulting kicks off initial process, and Race Peace holds two-day workshop on racism.</p>	<p><b>Stakeholder group travels to New York, Boston, Bay Area</b></p> <p>First stakeholder group is divided into three to visit communities with transformative arts programs for youth.</p>	<p><b>Group presents its ideas on transformative arts</b></p> <p>Three sessions held to answer overarching question of how the arts can be transformative in the lives of youth living in African American/"distressed" communities. During process, Heinz Endowments staff is asked by community leader Majestic Lane for data on its giving in these neighborhoods. Staff is somewhat surprised at low numbers and later pledges to increase them. Group presents its ideas on transformative arts projects during its meeting with Endowments staff, who shares with group that it will take three ideas to the next foundation board meeting for consideration.</p>	<p><b>Three participants present ideas to Endowments board</b></p> <p>At the final session, members of the group present their ideas on what they see to be transformative projects for youth. Endowments staff selects the ideas of Janera Solomon, Charlie Humphrey and James Brown to present to the The Heinz Endowments Board as examples of the new direction they would like to take the grantmaking of the Arts &amp; Culture Program.</p>	<p>Responding to an idea of Karen Abrams of the Urban Redevelopment Authority (URA), a grant is made to the URA to support Urban Matters, a program patterned on the Center for Urban Pedagogy in New York, which engages youth in community development issues through the arts.</p>

APPENDIX  
**TAP Implementation  
 Timeline**  
 continued

**Phase 2**

2013	2014					
October	February	April	May	July	September	December
<p>Idea for field building presented to 40 constituents</p> <p>Endowments staff presents ideas on field building to stakeholder group, and the response from attendees is that the plan for field building is too proscriptive. Staff gets message to retool.</p>	<p>Ideas on field building presented again</p> <p>Staff offers less proscriptive field-building process that allows for greater stakeholder definition of the idea, and it is generally accepted.</p>	<p>Nominations for TAP Advisory Board collected</p> <p>Call is put out to all who had participated in any part of the TAP process for nominations to a TAP Advisory Board.</p>	<p>Heinz Endowments board approves \$800,000 appropriation</p> <p>The Heinz Endowments board approves an \$800,000 appropriation to support building the field of those who work with arts and youth in African American/"distressed" neighborhoods. Also, an initial grant is made to The Kelly Strayhorn Theater (KST) to support Penn Ave Creative, a program to increase the number of Black artists interested in community connections on Penn Avenue, an idea janera solomon, executive director of KST, recommended during the first phase of TAP.</p>	<p>First TAP Advisory Board meeting takes place in Hill District</p> <p>At first meeting, 18-member advisory board, which includes six youth, gives feedback that it would like to see its role expanded from primarily a grants panel to a strategy-defining body.</p>	<p>Second advisory board meeting held in Larimer</p> <p>Endowments staff presents the notion of field building and a model that expands advisory board's scope and power in ways requested at prior meeting. Ideas are supported.</p>	<p>Third advisory board meeting held in Braddock</p> <p>Group defines field building as five distinct goals and agrees on its own decision-making process. Idea offered that maybe this work could be done without a consultant as initially planned. Youth begin to think through ideas for a project specific to them.</p>

APPENDIX  
TAP Implementation  
Timeline  
continued

Phase 3

2015					2016		
February	May	July	August	October	January–May	May	July
<b>Fourth advisory board meeting held in Homewood</b>	<b>Fifth advisory board meeting held in Garfield</b>	<b>TAP program manager hired; new youth members chosen</b>	<b>Sixth advisory board meeting held in Hazelwood</b>	<b>Strategy session held in Hazelwood</b>			
Decision made to hire staff to manage TAP rather than hire outside consultant. Finalized field-building goals presented and accepted.	Because five of the youth advisory board members are going to college, they present a process to bring on new youth members and an idea for a youth arts festival. Advisory board members report on plan to recruit a program manager.	After multiple-step process, a TAP program manager is hired. Following a youth-led process, five new youth are brought onto advisory board. Idea for youth festival is postponed until 2016 or a new youth project is defined.	In response to tension among advisory board members and Endowments staff about getting into the field more quickly, decision is made to embark on a mini-grants program.	Decision is made to experiment with a funding process that also seeks to build community by trying two different approaches. One is from the “Flow Funding” model and a second from Frida/Edge Fund. Both funding models expand the decision-making process of funding to directly include field members and applicants. After two planning grants, \$1.5 million grant made to the Homewood YMCA to create the YMCA’s Creative Youth Center in what was formerly the Homewood YMCA.	The Endowments decides to wait until an overall strategic planning process is completed before embarking on a single grantmaking process such as The EDGE Fund model. Lisa Yancey Consultants is hired to lead the group through the creation of strategic plan, and a new program manager is hired.	Strategic planning process completed.	First round of TAP request for proposals released.

# Advisory Board Responsibilities

## Ambassadors

- Raise critical questions of anchor organizations on how they are using resources to respond to issues of equity.
- Keep the broader context in focus, paying attention to the way TAP frames and thinks about investments in teaching artists.
- Serve as facilitators to produce change.
- Evaluate and ensure that the advisory board is comprised of both youth and adults, and that all voices are respected for the expertise that they have to offer.
- Ensure capital investments are considered to sustain arts-based work in communities over time.
- Connect to the national conversation.

## Advocacy

- Develop an advocacy agenda.
- Remain dedicated to speaking the truth and serving as a barometer for The Heinz Endowments, keeping the foundation connected to authentic perspectives of the community.
- Support strategy to act as gatekeepers and protectors of existing community and cultural assets that already exist in communities.
- Lead trainings on TAP's practices and value to funders.

## Grantmaking

- Participate in selecting TAP grantees.
- Participate in promoting TAP's open request for proposals.
- Support developing and implementing the evaluation and communications agenda for TAP.
- Support grantee inquiries and learning about TAP's philanthropic process, values and goals.

## Be the Change

- Reflect the ecology that TAP wants to see in the field; embody as a group the type of network that we aim to fortify in the field.
- Create cohorts within the advisory board, create synergy.
- Utilize the knowledge of the advisory board.

Moving  
Forward:  
Ambassadors.  
Advocacy.  
Grantmaking.  
Be the Change.

APPENDIX

## Steps Toward Desired Change

## Summarizing the Transformative Arts Process

### Engage Stakeholders, Build Trust, Test Ideas

Acknowledge lack of success of prior efforts.

Define a question that truly needs to be answered and develop a constituent body to help answer question.

Develop shared knowledge and group cohesion.

Provide data on prior grantmaking.

Evaluate answers provided by constituents.

### Formalize Constituent Input, Set Clear Expectations, Strategize

Develop an advisory board.

Collectively define scope, purpose, means of working, and the process of decision-making for advisory group.

Bring on a thought partner.

Create strategy, clearly defining area of desired impact and grant strategies.

Use participatory budgeting process.

Create a means to broaden impact inside of foundation.

### Move Forward with Community Investment

Grantmaking and evaluation.

Communicate learnings.

Articles:

“Grantee Inclusion: A Step Towards Mutual Accountability?” August 23, 2016, [https://ssir.org/articles/entry/grantee\\_inclusion\\_a\\_step\\_towards\\_mutual\\_accountability](https://ssir.org/articles/entry/grantee_inclusion_a_step_towards_mutual_accountability)

“Transforming Arts Education: Center-Staging Blackness, Teaching Artists & Philanthropy,” November 1, 2016, <http://memphismusicinitiative.org/transforming-arts-education-center-staging-blackness-teaching-artists-philanthropy/>

“Transformative Grantmaking: Heinz Endowments Shares Power With the Community,” April 10, 2017, [www.grantstation-trendtrack.com/blog/transformative-grantmaking](http://www.grantstation-trendtrack.com/blog/transformative-grantmaking)