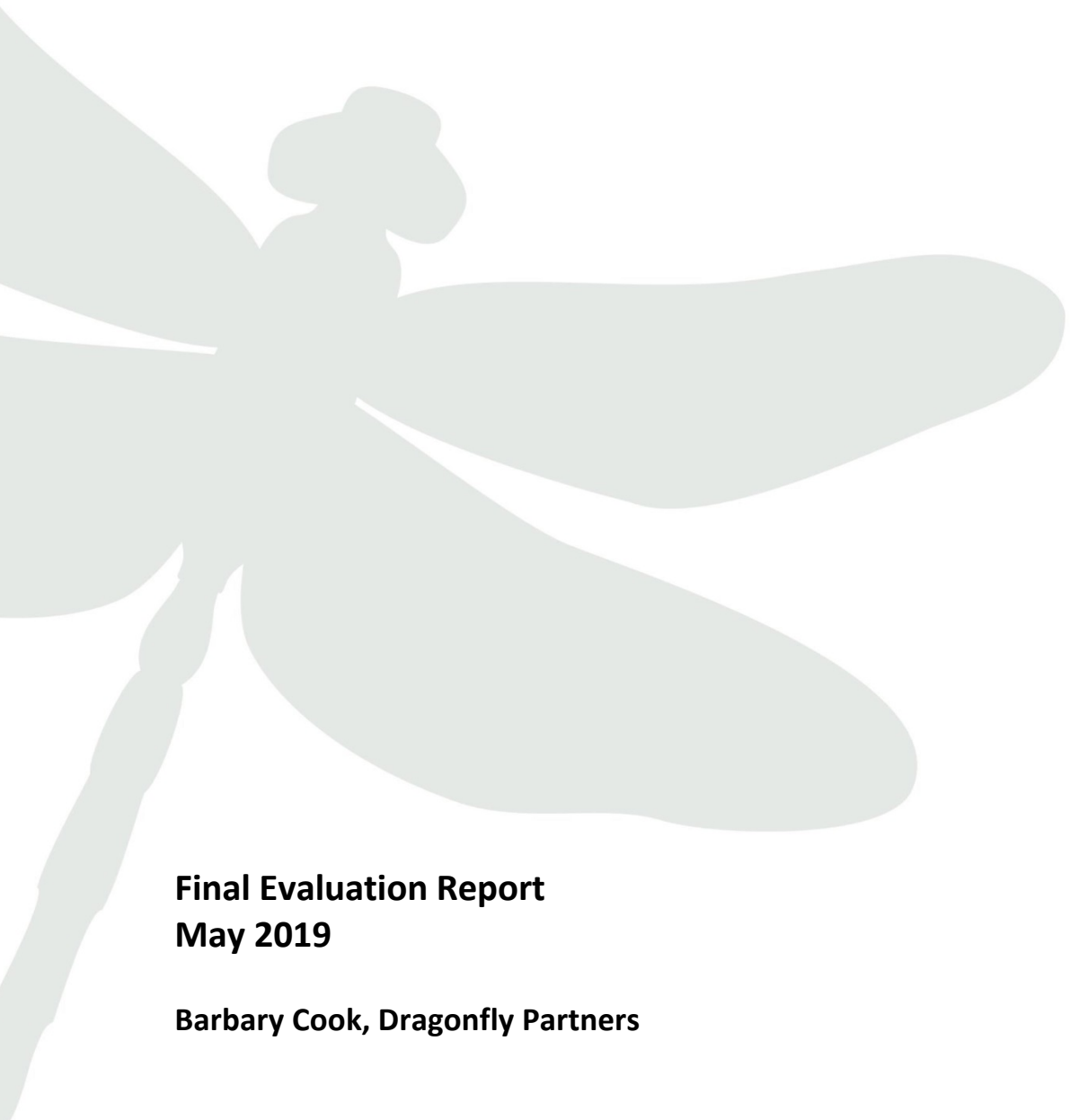


# The Heinz Endowments' Transformative Arts Process



**Final Evaluation Report  
May 2019**

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# Introduction

## What is the Transformative Arts Process?

The Transformative Arts Process, or TAP, was a participatory grantmaking project of the Heinz Endowments (the Endowments) which aimed to increase the effectiveness of an arts and culture grant-making strategy by developing it in concert with artists, young people, educators and community members. Specifically, TAP was focused on building the field of those providing out-of-school arts programming for youth working in and through the arts in African American and “distressed” neighborhoods. The process also involved developing the idea of what it means to “field build” in partnership with an advisory board of adults and youth who are working, consuming, funding or administrating in this arts and culture space.

TAP was led by Justin Laing, then Program Officer for Arts and Culture at the Endowments. Janet Sarbaugh, then VP for Arts and Culture, brought Laing into the Endowments in part because he would bring his own experience and knowledge as a Black artist in Pittsburgh into his role as Program Officer. Prior to designing TAP, Laing developed the Culturally Responsive Arts Education Initiative (CRAE) for the Endowments. CRAE was a six-year initiative in four Pittsburgh Public Schools between the years 2008-2013 and was intended to build a positive racial identity in Black children by providing them access to long-term residencies with teaching artists trained in the arts of Africa and the Diaspora.

TAP aimed to do five things:

1. To engage community members in developing a grantmaking strategy, in this case artists, arts organizations, and funder partners working in African American and “distressed” neighborhoods, in order to make that strategy more effective.
2. To provide grants that enabled teaching artists to provide transformative arts experiences to children and young people in African American and “distressed” neighborhoods, improve their teaching and develop their careers; that enabled young artists to develop their careers, and that built the field of teaching artists and arts organizations working in Pittsburgh’s African American and “distressed” neighborhoods.
1. To provide program support using a participatory networking, learning and support model, also aimed at building the field, and aimed at enhancing the transformative impact of the grants.
3. To shift power toward community members by teaching them about philanthropy so they could better navigate and influence the Endowments.
4. To open a door to conversation about participatory grantmaking inside the Endowments.

Laing noted how he had been inspired by his *“failures using capitalist grantmaker-centered strategies and so sought to remedy this with the work of socialist grantmakers like the Edge Fund, as well as socialist/community organizing/liberatory pedagogical principles. As a result, TAP reflected a grants*

*program that had at its core an intention to adapt and change to best serve the needs and wants of grantees as much as possible in the context of a program managed by Black middle manager in the Heinz Endowments context, and hopefully deliver a better program to the Endowments.”*

In its initial phase in 2013 – 2014, TAP engaged more than fifty people from a variety of sectors in helping the Endowments answer the question, “How can the arts play a transformative and empowering role in the lives of youth living in ‘distressed’ neighborhoods?”. The process began with traveling with twenty people to the Bay Area, Boston & New York City to see transformative work in these other communities and led to almost \$2,000,000 in grants to support the development of a youth creativity center, engage youth in community development issues through the arts and to incubate the ideas of artists focused on social justice.

Upon completing this initial explorative and grant-making phase and having decided upon field building as the next phase of the work, in 2015, the Endowments decided that a more permanent structure was needed to continue to partner with members of the field in designing the strategy, and through a nomination process assembled an 18-member Advisory Board. The Advisory Board included a mix of practicing artists, teaching artists, youth, arts funders, community leaders, arts practitioners, and members of the Endowments’ Arts and Culture team. At its first meeting, the Advisory Board asked the Endowments to expand its conception of the board to one that was integral to forming the overall field building strategy. The Endowments, wanting to be true to its commitment to develop deeper partnerships with community, agreed and began a two year process to design a field building strategy from the ground up with those closest to and most representative of the constituency the Endowments wanted to support: teaching artists and arts organizations dedicated to working with youth in African American and “distressed” neighborhoods.

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

TAP commissioned consultant Lisa Yancey to support the strategic development process, which took place between December 2015 and July 2016 and produced the Transformative Arts Process Strategic Plan, 2016 – 2019. TAP now had a clear definition of what a transformative arts education should be, clear strategies for achieving change and a clear theory of change about how TAP could contribute to a “more just Pittsburgh” as defined by Grant Oliphant, the President of the Endowments.

In the strategy, TAP laid out what it meant by “Transformative Arts Education”. It is rooted in many forms of justice and positively transforms lives beyond youth participants to include teachers, organizations and funders. In the planning process, the Advisory Board looked at the Wallace Foundation’s commissioned report “The Qualities of Quality: Understanding Excellence in Arts Education,”<sup>1</sup> which examines the challenges and broad benefits of arts education experiences for youth. TAP based their definition of transformative arts education on the “Qualities of Quality” findings. It 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. Transformative practice “inside the Room” is a process which engages artists who possess combinations, in varying degrees, of at least these characteristics: love, teaching artistry, justice and adaptability. Transformative practice “outside the Room” is a process that combines, in varying degrees, arts organizations and funders that demonstrate the following characteristics: a clear educational philosophy, a vision of success, a supportive

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<sup>1</sup> <https://www.wallacefoundation.org/knowledge-center/pages/executive-summary-the-qualities-of-quality.aspx>

environment, collaborative agreements between teacher and learner, and a commitment to social justice and equity. For full definitions of each of these elements, see Appendix 1.

The Advisory Board decided that building the field of teaching artists and arts organizations working in African American and “distressed” neighborhoods was the best way to support and strengthen the Endowments’ investment while increasing the visibility of the field itself. The TAP strategy confirmed five strategies for achieving this aim:

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.

The TAP Strategic Plan defined the field-building strategic outcomes below for five areas: teaching artists, arts education organizations, youth, networking and philanthropic practice.

### **Outcomes for Teaching Artists**

1. 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.
2. 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.
3. Teaching artists comment in the concluding story circle<sup>2</sup> 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.
4. Teaching artists who participate in TAP receive thousands of mentions in both traditional and social media.

### **Outcomes for Arts Education Organizations**

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

### **Outcomes for Youth**

1. Thousands of transformative arts experiences occur in the lives of youth.

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<sup>2</sup> I.e. the learning and networking sessions that later became known as Praxis. See p. 18.

2. 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.
3. Knowledge of grantmaking is seen as useful for next phase of life.
4. 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.
5. 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.

### **Outcomes for Networking**

1. 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.
2. 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.

### **Outcomes for Philanthropic Practice**

1. Heinz Endowments staff can demonstrate that the TAP program has had a deeper systemic and programmatic impact than prior, worthy arts education efforts.
2. Funding colleagues comment that the TAP work has informed their practice.
3. Advisory board members are asked to speak about their work with TAP with other arts colleagues and funders nationally.
4. 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.

### **The TAP theory of change**

The TAP strategy described a clear theory of change which stated that the grants, in concert with networking and learning between the grantees, a participatory evaluation, and a philanthropic partner that works in partnership with an Advisory Board and that is taking input from the field and allowing it to inform their work, will lead to a stronger field of teaching artists and arts organizations working in African American and “distressed” neighborhoods. And that this will lead to a more just Pittsburgh.<sup>3</sup>

### **TAP Grantmaking**

TAP had already given out nearly \$2,000,000 in grants in the first phase to support the development of a youth creativity center, engage youth in community development issues through the arts and to incubate the ideas of artists focused on social justice. The first field-building grants were given out in the winter of 2016. These included eight two-year teaching artists residencies hosted by arts organizations working in African American and “distressed” neighborhoods, for a total of \$450,000; twenty one-off awards for teaching artists – ten in 2017 and ten in 2018, for a total of \$100,000; eight young artists and their mentors, for a total of \$105,500, and additional capital grants for 6 arts organizations, for a total of

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<sup>3</sup> <http://www.heinz.org/equity>

\$60,000. All of the grants to teaching artists-in-residence, teaching artists awardees and young artists were given to African American artists. All of the arts organizations were working in African American and “distressed” neighborhoods and of those almost all were led by African Americans. All but three of the mentors were African American.

In 2017, Laing left the Endowments to set up his own consulting firm, Hillombo. As noted above, the TAP strategy centered a commitment to a networking plan with a focus on facilitating knowledge sharing, visibility and connections for grantees, and Laing continued to lead this part of TAP and to work closely with individual grantees providing additional support and coaching between 2017 and June 2019. Mac Howison, who had been a member of the TAP Advisory Board in 2016/17, went on to become the Endowments Creativity Program Officer. He took over management of the TAP program, working intensively with grantees and attending the Praxis networking and learning sessions (see below). Howison also took over managing the evaluation process.

## Wider context of arts funding in Pittsburgh

The 2016 *Culture Counts* report from the Greater Pittsburgh Arts Council<sup>4</sup>, painted a relatively healthy picture of the arts and culture sector in Greater Pittsburgh. Greater Pittsburgh ranked #14 in “artistic vibrancy” out of 900 cities nationwide based on criteria established in a December 2014 report by the National Center for Arts Research, *The NCAR Arts Vibrancy Index*. The report looked at the nine counties of Greater Pittsburgh (Allegheny, Greene, Washington, Lawrence, Beaver, Butler, Armstrong, Westmoreland, and Fayette). In the Greater Pittsburgh area in 2016, there were 1054 arts and culture organizations. 668 were in Allegheny County. However, across all nine counties there were only 25 African American arts and culture organizations, that is 2.4% of all arts and culture organizations in the greater Pittsburgh area were African American organizations when TAP first started to distribute grants.

The same 2016 *Culture Counts* report also stated that Greater Pittsburgh was the envy of other regions in the country because it was ranked #2 in per capita funding from foundations. However, it also noted that the 2013 *Unsung Majority* report<sup>5</sup> asked whether large/very large arts & culture organizations receive a disproportionate percentage of foundation funding.

In the 2018 report *Racial Equity & Arts Funding in Greater Pittsburgh*, commissioned by the Greater Pittsburgh Arts Council, of the \$351,993,356 worth of public and private arts grants, 86% went to white, non-Hispanic art organizations and 14% went to ALAANA (Asian, Latinx, African, Arab, and Native-American) organizations.<sup>6</sup> According to the report, arts groups led by people of color account for 18% of arts organizations in Pittsburgh and Allegheny County, but they received only 10% of public and private grant dollars in 2016. In the same region, people of color account for more than 20% of the population. ALAANA (African-American, Arab/Middle Eastern, Asian, Latinx, Native American/Pacific Islander) organizations continue to receive less funding, even as the gap is narrowing. The report also said that while 70% of the foundations surveyed said racial equity was a major priority, only 11% had a board-approved racial equity policy or plan or offered racial equity training for board members and staff.

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<sup>4</sup> [https://www.pittsburghartscouncil.org/storage/documents/Culture\\_Count\\_March\\_final\\_web.pdf](https://www.pittsburghartscouncil.org/storage/documents/Culture_Count_March_final_web.pdf)

<sup>5</sup> *The Unsung Majority: A Study of Regional Small and Mid-sized Arts Organizations*, 2013, by TDC, commissioned by The Heinz Endowments, The Pittsburgh Foundation and the Greater Arts Council

<sup>6</sup> [https://www.pittsburghartscouncil.org/storage/documents/Racial\\_Equity\\_and\\_Arts\\_Funding\\_readable\\_pdf.pdf](https://www.pittsburghartscouncil.org/storage/documents/Racial_Equity_and_Arts_Funding_readable_pdf.pdf)

Since 2010, the Endowments, began to invest specifically in African American artists and organizations, for example working on the Advancing Black Arts in Pittsburgh initiative in partnership with the Pittsburgh Foundation, on the Culturally Responsive Arts Education Initiative, and then on TAP, not least because of Laing's role and leadership inside the Endowments. This was supported by Sarbaugh who was quoted in an article with The Pittsburgh Courier in 2016 as saying that access to culture for all populations is a right not a privilege.<sup>7</sup> In the same article, African American artists in Pittsburgh described how difficult it is to receive funding, at roughly the same point that TAP was beginning to distribute its field-building grants. Overall, TAP invested in \$3,000,000 in 21 African American arts organizations, or 84% of the African American arts organizations in Greater Pittsburgh, which means TAP's impact on that sector was extensive. In 2016, the TAP grant equaled \$800,000 which was 4.8% of the Endowments Arts and Culture funding budget that year.<sup>8</sup>

## The Endowments Creative Learning Strategy

In terms of supporting arts education initiatives, the Endowments is moving forward with a new Creative Learning Strategy, designed by Howison. The strategy enlarges the Endowments approach to arts education and will include some elements of TAP are part of the new strategy including support for teaching artists and young artists. The Creative Learning Strategy does not have a particular focus on building the field of teaching artists and arts organizations working in African American and "distressed" neighborhoods. The Endowments is supporting the TAP Advisory Board with a planning grant to develop a future plan for how to continue its work.

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<sup>7</sup> <https://newpittsburghcourieronline.com/2016/04/12/for-minority-artists-race-plays-a-factor-in-the-hunt-for-funding/>

<sup>8</sup> \$16, 536,000 Arts and Culture grants payable as or 12/31/16. TAP grantmaking in 2016 was \$800,000 = 8.4% of the Arts and Culture budget. [http://www.heinz.org/UserFiles/File/2017\\_Audited\\_Financial\\_Statements.pdf](http://www.heinz.org/UserFiles/File/2017_Audited_Financial_Statements.pdf)



## Evaluation methodology

Dragonfly Partners was brought on to facilitate a three-year participatory evaluation of TAP. Part One of the three-year evaluation looked at the work this Advisory Board did between July 2014 and July 2016 to develop a new grant-making strategy and to distribute a smaller number of grants. Part two, looked at the whether or not TAP achieved the strategic outcomes in the TAP Grantmaking Strategy and its theory of change. The participatory evaluation methodology included training a data collection team made up of Advisory Board members and grantees to collect and analyze data that came from interviews, focus groups, surveys and site visits.

### Why participatory evaluation?

The African American artists and arts organizations in TAP were and are familiar with monitoring and evaluation practices that most often include bringing in an outside evaluator engaged by the funder, often white, to evaluate the success of interventions aimed at them. TAP had already been engaged in changing traditional funder/grantee processes, for example in giving the Advisory Board extensive leadership and decision-making power in the design of the TAP grantmaking strategy. Laing wanted to do the same with the evaluation.

The design goal for the TAP evaluation was to mirror the transformative goals of TAP itself: transformative practice; transparency in process; shared power in analysis and decision-making and using the experience as a mechanism for professional development of the participants. Dragonfly proposed a methodology where they would be facilitators of the process, and Advisory Board members and grantees would be the ones who collected data and interpreted the findings, defining for themselves the impact of the grants, as a way to expand the circle of who decides what kinds of knowledge are created by philanthropy. In addition, the evaluation expected that interviewees would be more forthcoming if they were being interviewed by other African Americans. As Carolyn Finney notes, “studies have shown a positive correlation between black informants’ comfort level in sharing sensitive thoughts on race and the interview being conducted by another African American, the implication being that having black skin in common creates a space of trust.”<sup>9</sup>

### Part one of the evaluation: Developing the TAP Strategic Plan, 2016 – 2019

For part one, nine Advisory Board members volunteered to sit on an Evaluation Working Group to lead the evaluation process. Of these, four people volunteered to be trained as interviewers. Two of these, Nia Arrington and Imani Chisolm, were youth members. The other two members were Sister IAsia Thomas and Maria Searcy. Dragonfly trained them on how to carry out semi-structured interviews and manage the logistics of data collection. During the training, the team edited draft interview questions that had been prepared by Dragonfly. This included struggling with how best to ask questions on how the Advisory Board had addressed issues of race, power, culture and identity. The team then carried out semi-structured interviews with 17 Advisory Board members. Three of the interviews were filmed. The

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<sup>9</sup> Twine, F. W. 2000, “Racial Ideologies and Racial Methodologies.” In *Racing Research, Researching Race: Methodological Dilemmas in Critical Race Studies*, quoted in Carolyn Finney, *Black Faces, White Spaces: Reimagining the relationship African Americans to the great outdoors*, UNC Press, 2014

team submitted written notes of the interviews which Dragonfly put together in preparation for a Community Interpretation Workshop. Dragonfly did not edit the interview feedback. The whole Advisory Board interpreted the meaning of the data at the Community Interpretation Workshop facilitated by Dragonfly. Dragonfly then wrote up a report summarizing the findings that reflected the conclusions of the Community Interpretation Workshop, some of which were challenging for the Endowments to hear.

## **Part two of the evaluation: What was the impact of the TAP grants?**

In part one of the evaluation, we learned some things which informed a slight redesign for part two. This included that data collectors needed a longer, more detailed training on how to do the data collection; that we needed to pay people for their time spent at the Community Interpretation Workshop (six hours of work on a Saturday); that it took too long for people at the Community Interpretation Workshop to read all of the interviews, so the data had to be more digestible, and that Dragonfly should incorporate the community interpretation from the workshop into the evaluation process, but the final decision on meaning and editorial presentation should rest with the evaluator. Dragonfly talked explicitly with the evaluation team about how an evaluator balances telling the story of the findings with the interests of the client, and the realities of presenting challenging feedback that clients sometimes don't want to hear. All of these changes were implemented in year two of the evaluation. In addition, we added focus groups to the semi-structured interviews to give grantees more opportunities to contribute to the evaluation.

In the year two evaluation, Erin Perry, Nadiyah Stowers and Medina Jackson joined Sister IAsia and Maria on the team and Nia and Imani left. Erin and Medina were Advisory Board members, and Erin and Nadiyah were grantees. We carried out 25 semi-structured interviews, and there was a high level of response to the interviews (25 out of 26 planned). Five with teaching artists-in-residence (out of a possible seven), four with host organizations (out of a possible eight), five with young artists (out of a possible eight), four with mentors (out of a possible eight), two with capital grantees (out of a possible seven), three with Endowments staff and one with Hillombo. The focus groups and the interviews were carried out by members of the evaluation team.

We held two focus groups (one with teaching artists-in-residence and teaching artist awardees and another with funders who have been involved with TAP). We tried to hold four focus groups, but no one attended two of these. Overall, attendance at the focus groups was much lower than we hoped for. Paying people to attend the focus groups for grantees helped attendance somewhat. Organizing the focus groups took an unexpectedly long amount of time. In year two, other TAP sessions such as Praxis (see below) required a lot of time from many of the grantees, and this combined with the evaluation's participative methodology, may have required too much time from grantees. The focus groups and the interviews were carried out by members of the evaluation team. Originally, the design for year two had included site visits to see the work of the teaching artists-in-residence in action, but we ran out of time to do site visits in year two.

Other changes in year two included, a longer, more detailed data collection training, and a different design for the Community Interpretation Workshop so the interview data was more digestible, which led to a more detailed conversation, more quickly. The Community Interpretation Workshop was held in spring 2018 and attended by grantees and Advisory Board members. In part two of the evaluation the original intention had been to produce a final evaluation report in 2019 summarizing the overall impact of the TAP grants. However, in 2018, the Endowments needed a summary of interim findings to support

ongoing planning for TAP. Dragonfly produced a short summary presentation of interim findings in May 2018 to aid this internal planning process.

In response to the presentation of interim findings, the Endowments was somewhat frustrated by the fact that the evaluation was based on interview and focus group feedback only, despite the fact that this had always been the intended methodology – deeming this less “objective”, and that site visits hadn’t yet been carried out. In response, Dragonfly redesigned the evaluation methodology so that data collection in year three would come from a series of surveys for grantees. Site visits for teaching artists had been included in the original design for year three and were carried out. An additional two site visits with young artists who were teaching, which had not been part of the original design, were also added. Dragonfly did get some feedback from grantees that responding to surveys made the evaluation feel less responsive.

In year three, Dragonfly produced specific surveys for each of the grantee groups, and worked on the wording of these with Howison and Laing to ensure that the evaluation was asking both about TAP’s intended impact based on the strategic outcomes (as described above) and about unexpected positive and negative impact that we knew had emerged over the course of the project. Dragonfly worked with the year three evaluation team, which now included three members, Sister IAsia Thomas, Medina Jackson and Maria Searcy, on the site visit questionnaire. The site visits were for the teaching artists in residence, to see what impact their arts teaching was having on the children and young people in their sessions. Were the children and young people having a transformative experience? The site visit questionnaire reflected the definition of transformative found firstly in the TAP Strategic Plan and secondly in the definitions of Building Cultures of Liberation and Deconstructing Racism (see below on page 21) that the TAP community had developed in the Praxis sessions. The evaluation looked to see if the child or young person was having a transformative experience in the room, not to see if their lives had been transformed. (Such an impact could only be brought about as a result of systemic political and economic change that lies beyond the scope of a project like TAP.) The site visits took place at the end of 2018 and the beginning of 2019 and were carried out by the evaluation team.

At the end of 2018, Dragonfly Partners learned that three of the young artists had been teaching, as a result of opportunities generated by TAP and with their mentors’ support. The evaluation team carried out two additional site visits with two of the young artists, though the questions in their site visit questionnaire were not as in depth as those for the teaching artists in residence as it would not have been fair to judge their teaching as if they had the same levels of expertise and experience

The surveys were distributed at the end of 2018, and we got generally high response rates.

**Table 1. Year three survey response rates**

Survey	Response rate
Teaching artists-in-residence	57% (4 out of 7)
Host arts organizations	70% (7 out of 10)
Young artists	37.5% (3 out of 8)
Mentors of young artists	71.4% (5 out of 7)
Teaching artists awardees	70% (14 out of 20)
Advisory Board members	54% (15 out of 28)
Evaluation team	50% (4 out of 8)
Endowments staff	21% (8 out of 38)

Three young artists’ response rate was lower than we were expecting especially since the young artists have been so deeply engaged in TAP. However, the evaluation carried out two site visits looking at the teaching work that the young artists were doing because this was an unexpected positive impact of TAP on these young artists, and as a way to augment the survey data.

In early 2019, Dragonfly facilitated the last Community Interpretation Workshop. Again, grantees and Advisory Board members attended. This time they looked at survey and site visit data. There was a lively discussion of the findings, and the group made recommendations about what conclusions could be drawn.

**Working with a videographer**

Throughout the evaluation, Dragonfly worked with Njaimh Nije, a Pittsburgh multimedia producer<sup>10</sup> to film various elements of the TAP project. The footage was used as part of the evaluation process, for example filmed interviews from year one were used as part of the first Community Interpretation Workshop. The footage was also used to produce the accompanying short video that described the impact of the TAP project.

**Evaluation team feedback**

Four members of the evaluation team out of a possible seven responded to a survey in January 2019 about their experiences on the evaluation team. We wanted to know what they had learned and whether or not the experience had been professionally useful to them. We asked why they wanted to be part of the evaluation team. Three people wanted to learn more about how to carry out an evaluation, to earn money and to influence the direction of TAP. One noted that, *“Justin [Laing] clearly help[ed] TAP Advisory Board members realize that “professional evaluations” can and should include feedback and participation by “nonprofessionals.” This was revelatory and exciting information for me as an original member of TAP, and a designer of the program.”*

We asked them what the impact of being part of the evaluation team had been on them. It increased their confidence to influence how evaluations are designed and all have done so since being involved with the TAP evaluation. They have all encouraged others to use participatory methodologies since being involved with the TAP evaluation, for example one evaluation team member is a parent advocate in the Pittsburgh Public School system and contributes to evaluation processes in that role.

**Table 2. What impact has being on the evaluation team had on the team members?**

Response	Yes	No	Maybe
Had you ever done any professional evaluation work before being part of the TAP evaluation team?	25%	75%	N/A
Do you think that you could put together and carry out semi-structured interviews and focus groups by yourself now?	75%	0%	25%
Have you contributed to other evaluations in your professional and/or advocacy work since you were part of the TAP evaluation team and did you have more confidence about doing this because of being part of the TAP evaluation team?	100%	0%	0%

<sup>10</sup> <http://www.njaimhnie.com>

<b>Have you used or encouraged others to use participatory evaluation methodologies in your professional or advocacy work because of experiencing them in the TAP evaluation?</b>	100%	0%	N/A
<b>Do you feel more confident influencing how evaluation is done because of your involvement in the TAP evaluation team?</b>	100%	0%	N/A

*“It was an invaluable learning experience, that I can draw on in my professional and personal work for years to come. I loved and appreciated the energy, camaraderie and also the varied opinions that were offered during our meetings and workshops. The entire evaluation process was “artistic” giving voice, movement, sisterhood and enrichment to the TAP program. I think the compensation was very generous---and will always leave me with a deep appreciation for the Heinz Endowment’s efforts to support, challenge and expand their organization’s efforts to create justice, equity and beauty in Pittsburgh.” (Evaluation team member in early 2019)*

The evaluation team also noted that they learned about how the Endowments goes about deciding whether or not a program is successful and that sometimes the outcomes that the Endowments want may differ from the outcomes program participants want. Members of the evaluation team, towards the end of the evaluation process in 2019 noted their frustration that the Endowments had decided not to continue with TAP before the final evaluation report was completed.

### **Paying people for their contribution to the evaluation**

In TAP more widely, there was a programmatic commitment to pay Advisory Board members for their time as they contributed to the development of the process. It was, and is, a way of recognizing the value of people’s contributions, and that time spent on TAP is time not spent elsewhere earning money, and so represents a financial drain. The evaluation paid people for their work too.

*“I believe people’s time has value and working with TAP taught me that when I was 16 and first entering this type of work. I was so surprised that I would be paid to be a part of something that I really cared about. I was used to joining groups just because I wanted to and not really caring if I was paid or not. But as I got older and people wanted to work with me more I realized that my time was worth something. It is important to pay people because it shows them that you don't just want to hear about their trauma or experience to capitalize off of it. It shows them that you want to collaborate with them and value their experience.”*

### **Key learning from the participatory evaluation design and delivery**

- Participatory evaluation methodologies take more time and resources. There are clear benefits when the people being evaluated feel that the evaluation is responsive, respectful, an opportunity for learning and professional development, and that they will have some power over defining what the definition of what a successful program is.
- If the client is not fully bought into the participatory design, they may be less likely to value the outcomes of the evaluation.
- In a participatory evaluation, it is important to pay people for their time.
- Demystifying evaluation and giving agency to people who are used to being the subjects of evaluation but not used to designing the evaluation or controlling the evaluation questions is

empowering and gives them the skills and the confidence to be able to influence the design of future evaluations.

- If the evaluation team is white, and the people being evaluated are Black, the evaluation design must find a way of addressing that power dynamic, to name it and find a way to rebalance it.

## TAP Evaluation Part One: Developing the 2016-2019 Strategic Plan

This is a summary of the key findings from the 2017 review of the grantmaking strategy development process.

### Summary of key findings

The grants strategy development process was artist centered, focused on issues of race and social justice, and aimed to build a local field of artists, arts organizations and young leaders for the long-term. Working collectively and field-building require time for development. The Advisory Board was clear that a process like TAP is a long-term commitment.

The people involved with TAP from the Endowments and the Advisory Board built strong, honest relationships with each other that enabled them to have difficult conversations about race, gender, sexuality, money and philanthropy, and to learn new and challenging things about each other, particularly earlier in the process. Members extended those relationships outside of TAP and developed new partnerships and projects. Thus, the Advisory Board became a field-building mechanism in and of itself.

TAP raised up youth leadership and participation. The youth members of the Advisory Board participated fully, shared decision-making and influenced those around them.

The TAP grants strategy development process was a successful experiment for the Endowments Arts and Culture program in sharing power with artists and arts organizations to develop a different approach to grant-making in that it generated a strategy written by the field itself, and therefore more likely to be successful. This was done via the dynamic Advisory Board that worked without the usual hierarchy and power imbalances seen in traditional philanthropy. The Advisory Board developed a holistic grantmaking approach to field-building. It led to a different set of grantee partners which allowed the Arts and Culture program to reach different and new constituencies.

The TAP grants strategy development process gave African American artists and leaders access to power, decision-making authority and personal relationships which they used to influence the Endowments Arts and Culture program. The Endowments staff was clear about the change brought about by the Advisory Board on them and their work. However, Advisory Board members also noted that while the impact on the Endowments' Arts and Culture program had been transformative, the impact on the Endowments more widely had not. The Endowments still viewed TAP as an experiment, rather than their mainstreaming this approach into their other areas of grant-making. The Advisory Board wanted to see transformation in Heinz more widely but doubted that it could happen without Laing's leadership and bridging role, which had been crucial to the process. The Advisory Board wanted Heinz to replace Laing with another Black artist close to the field of TAP artists and arts educators.

Though the Advisory Board thought that issues of race and power were addressed in the TAP process in depth earlier in the process, they also thought that there hadn't been enough direct conversations about race and power during the grantmaking strategy development process. They were addressed indirectly via grant-making. In response to this, the Advisory Board set up the Race Arts Culture and

Youth Committee (RACY) in the fall of 2016 to ensure a strong ongoing engagement with issues of race and power, culture and identity.

Being on the TAP Advisory Board was transformative both personally and professionally for those involved. People were transformed by through deepened understanding and changed opinions about race, power, sexuality and philanthropy. Money was invested in artists and community leaders, not only to compensate them for their time and commitment, but to support their professional development.

At the end of the strategy development process, some Endowments staff had become frustrated that the participatory grantmaking approach took much longer than traditional grantmaking methods.



## TAP Evaluation Part Two: Impact of the grants

Part two of the evaluation looked at the impact of the TAP grants, whether or not TAP achieved the strategic outcomes and theory of change as laid out in the TAP Grantmaking Strategy, 2016 – 2019.

### Field-building via Praxis

As we noted earlier, the TAP grantmaking strategy laid out a plan to build the field of teaching artists and arts organizations working in African American and “distressed” neighborhoods. This included providing TAP grantees a professional development space that would facilitate the strategic goals around networking, increased visibility and increasing knowledge. This element was a crucial part of the TAP theory of change, as envisioned by Laing, that grants to individual artists and art organizations would be much less potent unless there was a way to bring those artists and arts organizations together to network, learn and support one another. The networking and learning sessions, which Laing called Praxis<sup>11</sup> purposefully to evoke Paulo Freire’s *Pedagogy of the Oppressed*, as described in the fourth field-building strategy aimed to, “Increase the relationships, knowledge and visibility of the teaching artists, arts organizations, young artists, and grantmakers working in or with these communities.”

The TAP strategy also had strategic outcomes around networking. Those were:

- 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.

Laing designed these networking and learning sessions as a way to transfer power to grantees, and they responded enthusiastically. One of the first of these sessions was a retreat in April 2017 for the new grantees. Laing brought in Yael Silk from Silk Strategic Arts<sup>12</sup>, to develop sessions for the new teaching artist grantees on teaching practice. BlackRapp MADUSA, a teaching artist and Taliya Allen from their host arts organization 1Hood, gave a presentation on how their TAP project pedagogy was also based on Freire’s *Pedagogy of the Oppressed*. This included Freire’s liberation philosophy that, to paraphrase, everyone in the room is a teacher and a learner, and that the process should include a questioning of knowledge, power and expertise. BlackRapp MADUSA and Taliya challenged TAP to embody those principles when defining and designing transformative arts education. Over the course of TAP, as intended in the design, the grantees, via the subsequent Praxis sessions, engaged in an iterative process of defining what they meant by transformative arts education.

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<sup>11</sup> Praxis, “It is not enough for people to come together in dialogue in order to gain knowledge of their social reality. They must act together upon their environment in order critically to reflect upon their reality and so transform it through further action and critical reflection.” As defined by Paulo Freire, <https://www.freire.org/paulo-freire/concepts-used-by-paulo-freire>

<sup>12</sup> Yael’s work focuses on evaluation and organizational planning with the goal of delivering equitable, high-quality arts programming to students of all backgrounds.

Building on the definitions from The Wallace Foundation’s commissioned report, “The Qualities of Quality: Understanding Excellence in Arts Education,” (See Appendix 2), and Laing’s work on culturally responsive pedagogy which included a framework that centered the culture of Africa and the Diaspora and intentionally undoing internalized racism in Black children,<sup>13</sup> the grantees defined transformative arts education at the April retreat as one where everyone in the room would build cultures of liberation and deconstruct racism. In later Praxis sessions, the grantees further explored what they meant by Building Cultures of Liberation and Deconstructing Racism (BCLDR) as it had come to be known in the group. What would this look like in practice for teaching artists and students in the arts education sessions? They decided that the following elements would be present during teaching:

- All in the room are teachers and learners
- Engagement with nature
- Inclusion of metaphysics
- Experiential learning
- Historical context is provided for the lessons

The group continued to explore these elements of transformative arts education throughout the course of the project, and the evaluation used these elements to evaluate whether or not the children and young people receiving the arts education had had transformative experiences.

The Praxis sessions continued for the whole period of the TAP program. Laing organized the sessions, but revolving small workgroups of grantees decided on the agenda for each session, responding to the evolving needs of the group. The topics ranged from exploring what the grantees meant by the “transformative” in Transformative Arts Process, to exploring pedagogy, to learning about Africa and/or African diasporic culture to providing an opportunity to meet and build strong relationships with other artists. Praxis being led by the grantees continued the participatory design which had begun with the Advisory Board insisting to the Endowments that they should lead the grantmaking strategy development process.

By year two the Praxis sessions had settled down to become a 4 – 6-hour long session on Saturdays, held every six weeks. TAP teaching artists in residence were obliged to attend. All other grantees were allowed to attend, most of the young artists did, and a selection of Advisory Board members, mentors, and host arts organizations did too. A small number of teaching artist awardees attended, though not all understood they were entitled to attend the Praxis sessions.

In the year two interviews and focus groups, it was already clear that the Praxis events had become a crucial element of TAP’s success. The interview data showed that the Praxis sessions provided professional and leadership development for the teaching artists, enabled them to build relationships with each other, and a professional cadre of Black teaching artists was emerging. Interviewees described the Praxis sessions as a safe space where they were challenged to grow as artists and as teachers. The teaching artists-in-residence noted that their teaching practice had improved because of what they were learning in the Praxis sessions.

Interviewees said that TAP was a place where ideas about racism were deconstructed and challenged. They noted, in particular, the process of exploring and defining Building Cultures of Liberation and

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<sup>13</sup> <http://memphismusicinitiative.org/transforming-arts-education-center-staging-blackness-teaching-artists-philanthropy/>

Deconstructing Racism, as described above. In practice, this looked like discussions, debates and feelings about what that transformation can be, not about coming to agreement about one way of looking at it, and this ongoing process of defining and building transformation informed the teaching artists' own artistic work and their teaching practice.

Interviewees noted that there was a growing understanding of other elements of Black culture and identity<sup>14</sup>, for example LGBTQ issues, including the experiences of trans Black artists, and disabled Black artists. The interview data showed that for some white members of TAP, Praxis offered an opportunity to identify their whiteness, and explore their own white privilege and role as an ally to the Black artists and educators in TAP. For a smaller number of white members of TAP, this proved a deeply difficult experience. A small number of people at TAP experienced hierarchies of knowledge that made them feel excluded. For example, if they were less interested in the theory of arts education, or in African and/or African diasporic culture, then their contribution to Praxis felt to them less valued.

The year two data showed how crucial Laing's role was to the success of the Praxis sessions, and to TAP more widely. In terms of Praxis, he led Praxis to become TAP's learning community, supporting TAP grantees to develop the session agendas and deliver the content. Laing, in partnership with Sister IAsia Thomas, brought in African centered creative and teaching practices to Praxis. Laing modeled how to combine artistic/creative practice with building a successful artistic career and how to build relationships across sectors and communities, for example between the Endowments and TAP grantees. Both Laing and Thomas supported grantees as they developed the practice of Building Cultures of Liberation and Deconstructing Racism and applied it to their artistic and teaching practice. Laing was a trusted advisor to TAP grantees and Advisory Board members.

In the year three survey, we asked all the grantees what their experience of the Praxis sessions had been, looking back over almost of those sessions. We asked them about Praxis session content that reflected the original professional development and networking aims of the TAP strategy, and also the emergent content of Praxis that was defined by grantees over time.

The survey respondents were asked if they attended Praxis. For those that did, we asked did they learn anything about each element. They could respond either yes or no. The data in Table 3 below clearly shows that Praxis was an effective learning environment for grantees in terms of learning teaching practices and skills, and also increasing their confidence as facilitators and teachers. It provided a space for them to learn teaching practices that they felt were transformative in that they built cultures of liberation and deconstructed racism. It expanded their understanding of Black culture and identity. It provided a safe space for them to build relationships with each other and support one another. Finally, it was a place where they learned more about philanthropy.

100% of attendees learned about the work of other artists. 92% said that they saw good teaching modelled at the Praxis sessions. 90% said they deepened their relationships with other Praxis participants. 88% expanded their thinking about African and/or African diasporic culture. 85% said they learned more about philanthropy. And 83% said they saw Building Cultures of Liberation and

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<sup>14</sup> In this report, we shift between using the words African American and Black. We use the term African American because the TAP Grantmaking Strategy talked about building the field of artists and arts organizations working in African American neighborhoods. However, TAP participants and grantees were more likely to say Black when talking about themselves and their work in TAP. This report uses the word Black when describing what participants said and when describing elements they defined, such as Black culture and identity.

Deconstructing Racism modeled in the Praxis sessions, and that they expanded their understanding of intersectional expressions of Black identity, including LGBTQIA and differently abled.

**Table 3. Learning at the TAP Praxis sessions.**

		Total yeses out of all those asked the question	Teaching artists in residence	Teaching artists awardees	Host organizations	Young artists	Mentors	Advisory board
1	Learn about the work of other artists	100%	100%	100%	100%	100%	100%	100%
2	Deepen your own analysis of racism	71%	67%	100%	83%	67%	50%	83%
3	Expand your thinking about African and/or African diasporic culture	88%	67%	100%	100%	67%	100%	100%
4	See Building Cultures of Liberation and Deconstructing Racism modeled in the Praxis sessions	83%	67%	100%	83%	67%	100%	83%
5	Expand your understanding of intersectional expressions of Blackness including LGBTQIA and differently abled	83%	100%	100%	100%	67%	75%	100%
6	Expand your understanding of whiteness	51%	0%	67%	67%	33%	50%	53%
7	See good teaching modeled	92%	100%	100%	83%	67%	100%	93%
8	Build your confidence as a facilitator	59%	33%	100%	67%	33%	50%	47%
9	Build your confidence as a designer of professional development for others	69%	67%	100%	67%	67%	75%	73%
10	Deepen relationships with other participants	90%	67%	100%	100%	67%	100%	87%
11	Share a challenge you were facing in your work and get help from a peer	69%	100%	67%	67%	33%	75%	73%
12	Find time to destress	77%	100%	100%	83%	67%	75%	80%
13	Learn how to build your career as an artist	51%	33%	67%	50%	67%	25%	67%
14	Learn more about philanthropy	85%	33%	67%	67%	100%	100%	93%

In the survey, we also asked grantees what their key learning from the TAP program was, and many responded with answers that related to what they got out of the Praxis sessions. African American grantees described how being part of the community built by Praxis made them feel less alone and more

supported and helped them in the delivery of their teaching. White grantees described Praxis as a space to understand their whiteness and how to support cultures of liberation for Black people.

*“I was reminded/reaffirmed in what a difference an interested and supportive community of like-minded individuals can have on the execution of my work.”*

*“There were incredible opportunities to learn from other organizations and artists who are working in similar communities. I appreciated the time we spent honestly sharing our talents, stories, challenges and triumphs in such a safe environment.”*

*“That people want a place to be teaching and learning together that centers who they are. That resistance to dominant systems often erases those who live inside of oppression - that is why the working toward cultures of liberation is SO essential as a part of TAP. Meaning racism is a construction and maintained by whiteness, but liberation is something that has been here, is here, is part of ancestral knowledge, our own bodies. We just need space, resources and safety to practice. For me as a white person, it means stepping back while taking responsibility for my presence, actions and learnings.”*

*“These spaces (Praxis, and the learning spaces where the spirit of TAP was evident) can, and should exist. We can't stop here.”*

*“I was reminded of the importance of the many organizations and artists working together to be supportive of the critical work we are all engaged in within our respective neighborhoods, and that we must be focused on this whether or not major institutions support it or not.”*

It is clear from this data that Praxis was a mechanism through which TAP achieved the strategic outcomes on networking. Grantees were connected to resources, networks and professional development opportunities as well as to each other. Grantees had space to clarify opportunities, identify barriers, create unique approaches, and implement strategies that will best assist them in sustaining life as successful artists. The young artists were able to take advantage of expanded networks to increase access to professional opportunities, achieve a greater sense of belonging, and enhance their ability to produce art and art events. Finally, Praxis was a key mechanism of field-building, particularly the fourth strategy to “Increase the relationships, knowledge and visibility of the teaching artists, arts organizations, young artists, and grantmakers working in or with these communities.”

TAP also built a model of Black arts education practice that includes the pedagogical elements of Building Cultures of Liberation and Deconstructing Racism as developed by TAP grantees, Laing and Thomas and that builds on Laing’s work on culturally responsive pedagogy. This model can be used by Black arts educators working in African American and “distressed” neighborhoods, and supported by arts education funders, even if TAP is not there to act as a vessel for that work. In addition, white arts educators who want to use anti-racist arts education practices could engage with the Building Cultures of Liberation and Deconstructing Racism model, as a way to understand their own whiteness and unlearn their white-normed teaching practices.

Finally, TAP built a model of professional development for teaching artists via the successful and innovative Praxis sessions. This model for professional development focused as much on emotional support, healing, pleasure and freedom to discover and create for Black teachers as it did more traditional ideas about developing “quality” education teaching practices. The model was built on

mutual learning and liberatory practices per Freire. The model enabled teaching artists to improve their teaching both in the ways that the Endowments wanted them to (engaging with new pedagogies, lesson planning) and the ways that they had identified themselves as critical in terms of Building Cultures of Liberation and Deconstructing Racism, centering the culture of Africa and the Diaspora, and intentionally undoing internalized racism in Black children.

## Case study 1: Sister IAsia Thomas

Sister IAsia Thomas has been involved with TAP since the beginning. She embodies the TAP commitment to ensuring that Black children in Pittsburgh receive arts education that is loving and freeing. She is personally committed to ensuring it is also deeply rooted in the African worldview. Over the seven years she has been involved with TAP, she's become a leader there.

Before TAP, Justin Laing, in his role at Heinz Endowments, funded the Culturally Responsive Arts Education Program, and Sister IAsia led that. When Justin Laing first had the idea for TAP in 2012, he talked to Sister IAsia about it. She wrote a paper imagining the possibilities at that time. She joined the Advisory Board when it started in 2015 and was part of developing the grantmaking strategy. Sister IAsia was a key member of the Advisory Board exercising leadership there to make sure that the needs of children and young people stayed at the center of TAP. She joined the evaluation team in year one, in 2016, and remained for the full length of the evaluation project. Beginning in 2016, she chaired the Race, Arts, Culture, and Youth Committee (RACY) of the Advisory Board, which worked to ensure that conversations about race and power stayed at the center of TAP. The RACY work has served as a through line to the post TAP work that is being explored through a smaller committee and the Advisory Board.

When the TAP grants were awarded and the grantees were first coming together for their retreat at Nemacolin, Sister IAsia led a training, designed engaging opportunities for those in attendance and assumed a leadership role. Sister IAsia co-designed the early Praxis sessions with Laing. She has been a constant presence at Praxis and has centered African and/or African diasporic practices there. She has been a source of inspiration to other participants. In 2017 she was awarded one of the second round of teaching artists awards, becoming a grantee herself. As TAP has come to a close, she has been asked by the TAP community to lead them through a process to plan for how TAP could develop in the future, including without Heinz Endowments support. Recently, Sister IAsia received funding (a planning grant and summer program funding) for her program Children's Window to Africa from Heinz Endowments. *"Through all of these years I'm the exact same person, the things I advocate for, the things I value, they're all still the same."*

Sister IAsia works full-time for the Pittsburgh Public Schools and is one of the only African-centered educators there. She has worked to cross-pollinate ideas between TAP and the Pittsburgh Public School's Office of Equity. *"It [TAP] is the one space where art and creativity are a central focus, and as a result I've been able to create terminology and frameworks for my practice that have been birthed out of TAP but that I use in everything else I do."* In 2018, she organized a conference called Centering the Identity of the Black Child through African Culture and members of the Office Equity attended the conference.

Sister IAsia has felt her role affirmed by the TAP community, in a way that feels uplifting. TAP has been an important location for her to pursue her commitment to African centered arts education. She has learned about evaluation and has felt her own role shift from contributor to leader. But the process has also been challenging. Heinz Endowments has called TAP an experiment and will not be funding it in the future. However, the group has worked to sustain its significance to the black community and is harnessing the tenets of field building to imagine possibilities for the future.

## Centering Black identity and culture

In the year three survey, the evaluation asked TAP participants who worked most closely in to the project, that is teaching artists in residence, the host arts organizations, the young artists and their mentors, and members of Advisory Board whether or not they thought that it was important that TAP had centered Black identity and culture. The evaluation cannot “prove” that if TAP had not centered Black culture and identity that the impacts described below would not have been achieved, but the evaluation shows that the participants in the program think that TAP had to center Black culture and identity in order to generate transformative experiences for the grantees themselves, and the children and young people they worked with, all/most of whom are Black.

100% of young artists, mentors of the young artists, and teaching artists in residence, 71% of the host arts organizations and 86% of the Advisory Board members think that it was important that TAP centered Black culture and identity. We asked them to explain why, and they offered four main reasons why this was important.

First, if TAP’s goal was to bring “transformative arts-centered experience to youth in and from African American and “distressed” neighborhoods” then centering Black culture and identity was an effective way to do that, as opposed to applying a “race-neutral” lens.

*“If the goal, or one of the goals, was to impact children in “distressed” (read: black) communities, then we could only really do that by zeroing in on the unique needs and issues impacting the black community. By uplifting, valuing, and centering black culture, by acknowledging it not only as valid, but having a rightful place in the way we move through the world and learn about our place in the world. We can only build a culture of liberation by centering the culture and identity that have been removed as a part of our oppression. I hope that future grantmakers and funders studying this work are able to understand that we are not going to substantially change the conditions of black people by applying white lenses, cultural prescriptors, or schools of thought. We have to be empowered to work side by side as the architects of liberation and deconstructors of the systems of oppression we’re speaking about.”*

*“There are a few reasons, but I thought it was important that a large institution like Heinz took a leap to focus on the unique and historical challenges of African American communities, as well as the ways that our various art forms could help in the healing and restoration of the conditions of the community. It was important to invest in those representing and working in those communities.”*

Second, the Black artists and arts organizations involved in TAP say that they can experience racism and cultural erasure when they work and make art in predominantly white spaces, which is what the

majority of art spaces are in Pittsburgh. TAP gave them Black centered space for mutual support and artistic development.

*"We often participate in anti-blackness / the violence towards Black people in our art and pedagogical systems without having explicit conversations or centering the powerful, expansive culture of Black youth and teachers."*

*"We need our own space, simple as that. Everything we do (training, decompressing, conversing) does not need to include white folks. Our day-to-day lives are already inundated with whiteness."*

*"While I am white, it seems important to me that such a space exists. White-centered spaces are everywhere."*

Third, centering Black culture and identity in the arts teaching was the best way to ensure that the young people could learn about Black culture and identity and African and African diasporic practices, in other words, learn about themselves.

*"Our students are suffering from a host of ill manner images, treatment, environments and expectations that are detrimental to their existence. Black, brown and students of color have a lot to offer to society but are very discouraged."*

Four, focusing on Black culture and identity opened up a space for white partners who were part of TAP to explore their whiteness, their white privilege and the ways in which their organizations which were often majority white-led impose cultural and teaching habits which are white-normed. The Endowments staff, in focus groups and interviews, talked about how TAP was a place where people, including them, learned to talk about whiteness.

*"Centering Black identity and culture in TAP was paramount to examining the role and presence of "Whiteness", "White privilege and supremacy" in our goal of using Art to transform distressed (Black) communities."*

## **What impact did TAP have on the Teaching Artists?**

Supporting teaching artists was the main investment in the TAP grants. The Advisory Board discussed several ways in which they could focus the grantmaking strategy and settled on this as the main area of funding. In terms of TAP's field-building approach, it's first strategy was to "invest in teaching artists who are challenging structural inequities through their practice." The aim was to both support teaching artists in their work teaching Black children and young people in African American and "distressed" neighborhoods, and to support them to develop their artistic practice. Two kinds of grants were offered to teaching artists. First, TAP would support teaching artists to work in a residency with a host arts organization, in this report described as **teaching artists-in-residence**. Second, TAP would give one-off awards to teaching artists to support them to develop their teaching artist practice, described in this report as **teaching artist awardees**. The expectations for these different categories of teaching artists were not the same and so the impact on them has been evaluated a little differently.

The teaching artists residencies required the teaching artist-in-residence to partner with a host arts organization and submit the application together. The total funding for the residencies was \$450,000.



\$375,000 of this went to the teaching artists in residence and \$75,000 went to the host organizations to cover administration and the cost of the teaching materials. The amount the teaching artist was given was meant to pay them a real wage for their teaching work. The teaching artists in residence were expected to average 15 hours a week in preparation and direct instruction and to dedicate 10 hours a week to their own development as teaching artists. The arts organizations were also the venue for the teaching, and the TAP arts teaching project would happen alongside their other work which included both arts and non-arts work with children and young people. In addition, the teaching artists-in-residence were expected to take part in the professional development and support program offered by TAP (Praxis sessions described earlier). Eight teaching artist residency partnerships were funded by TAP, running between 2017 and 2019. The residencies started at slightly different times.

The teaching artists awardees received a one-off award from TAP of \$5,000. There were two rounds of teaching artist awards made during TAP, ten in 2017 and ten in 2018, making a total of 20 teaching artist awards (\$100,000). The teaching artist awardees were not expected to take part in the professional development and support program offered by TAP, though they could attend if they wished.

The TAP Grantmaking Strategy, 2016 – 2019, defined the following outcomes for 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<sup>15</sup> 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.

When these outcomes refer to teaching artists, it means both teaching artists in residence and teaching artist awardees. However, teaching artist awardees were not expected to take part in Praxis, nor were they attached to a residency and so they were asked different evaluation questions.

The TAP Grantmaking Strategy, 2016 – 2019, also included a strategic outcome for the young people receiving arts education:

- Thousands of transformative arts experiences occur in the lives of youth.

### **Teaching artists in residence improved their teaching**

TAP was committed to supporting the professional development of the grantees, particularly the teaching artists in residence and their arts organization partners, and the young artists. This professional development included both support for improving their teaching practice and developing a strong

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<sup>15</sup> I.e. at a Praxis session.

network between artists as a source of support and encouragement. In the section above on Praxis, teaching artists in residence and the teaching artist awardees said that they saw good teaching modeled at the Praxis sessions, and that it had helped them build their confidence as facilitators and designers of professional development for others.

In the survey, we also asked the teaching artists in residence whether or not being part of TAP helped them improve how they teach across seven elements: improving how they plan lessons, integrating new pedagogical ideas into classes, changing how they interact with students, changing the materials they use, incorporating learning about Black, culture, history and politics into the class, encouraging the students to share their insights and personal experiences, and providing opportunities for the students to have hands-on learning and do things for themselves. The first two elements reflected the Endowments' concern that TAP should have an impact in terms of traditional elements of teaching improvement, and the latter five concerned transformative teaching as defined by Praxis under Building Cultures of Liberation and Deconstructing Racism. All of the teaching artists in residence said that TAP had helped them improve their teaching in at least two of these ways.

The survey results show that the way that TAP was most consistently helpful to the teaching artists in residence was in helping them create more opportunities for their students to have hands-on learning and do things for themselves. Three of the four teaching artists in residence who responded said that TAP helped them improve how they plan their lessons. Two out of four said that TAP had helped them encourage the students to share their insights and personal experiences, helped them integrate new pedagogical ideas into their classes, and change the materials that they use.

### **The children and young people had transformative arts experiences**

We carried out seven site visits with the teaching artists in residence. It was seven rather than eight because at the time of the site visits one teaching artist in residence was no longer working as part of the project. Observers from the evaluation team went to watch the teaching artists in residence in action. They were looking to see if the students were engaged, learning new things and experiencing pedagogy based in Building Cultures of Liberation and Deconstructing Racism.

We asked the site observers, overall, was your sense that the students were learning things in the class? They rated their answer from 1 to 5 where 5 equals almost all the students seemed to have learned a lot. *The average score across all seven site visits was 4.71.*

Based on the definition of transformative arts education defined by the grantees in Praxis, we asked the site observers how many of the students were experiencing the following during class: engaged with the teaching; curious - noticing, observing and describing the world around them; engaged with each other; confident - making intentional choices and changes to their artwork and/or process; feeling wonder - inspired to ask questions and discover new problems to solve; and feeling joy. 100% of all the sites had at least three-quarters of the children experiencing *all* of these positive elements.

The site observers saw that children had opportunities to share their own insight at 100% of the site visits.

*"I was impressed with X's use of student "choreographers". At times when the performance called for specific dance "expressions" he allowed the young choreographers to demonstrate and*

give their opinions. The entire class would then grapple, negotiate and reach consensus. The teaching environment was very student-centered yet managed professionally.”

“It was prevalent throughout the whole class. It seems as though the class is designed to engage and empower student voice. The students were asked to place the movie characters into social and economic classes (upper class, upper middle class, middle class, working class). This brought about a lot of discussion of what it means to be in those social classes, what are the qualifiers and discussion about if characters fit into a particular designation or not.”

The site observers saw that the teaching artists in residence were very responsive to the students' insights and emerging knowledge across 100% of the site visits. At 100% of the sites, the site observers saw the teaching artists in residence adapt their teaching based on a student response or insight.

Some examples of this adaptation included:

“X began the children's ad-lib story telling by framing it in a "far-off African kingdom". Most children, dressed in African cloth, identified as kings, queens, princess and knights. In the midst of the story, one little girl decided to make her "skirt" a "super-hero-fairy-godmother" cape. The story was adapted in midstream to accommodate this child's imagination and wishes.”

“A lot of hurt, sadness, and emotionally heavy writings were shared. X had a specific agenda that he wanted to deliver, but given the gravity of all that was shared, he had to be adaptive and non-prescriptive even with his own agenda.”

“One student said, "I want to be the fight choreographer." X said, "talk to the choreographer, I'm fine with it." In scene 12, X demonstrated a punch. The choreographer suggested it be done differently. He let the choreographer demonstrate, and everyone thought it was a good suggestion and changed the choreography to reflect the students' insight. The choreographer was the same person who was playing a video game during the discussion. It demonstrated to me how in education, we often make mistakes of writing off students due to some of their surface behaviors.”

**Table 4. Transformative teaching elements at the site visit**

What was observed	Percentage of site visits
Students were doing hands-on learning at least two thirds of the time	86%
Students bringing their personal experiences into the class	100%
Students had at least a little opportunity to teach during the class	100%
There was some engagement with nature during the class	86%
There was some metaphysical element during the class, (such as libation or talk of the spiritual)	100%
The teaching artists-in-residence offer a historical context for their teaching	100%

**Table 5. Elements of Black culture, identity and history in the class**

What was observed	A lot	At least a little
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<b>Black people as a collective talked about or represented in the classroom</b>	71%	100%
<b>References to Black children and how special they are</b>	71%	100%
<b>Acknowledgement of the diversity of Black identities and cultures</b>	71%	86%
<b>Acknowledgement of intersectional expressions of Blackness including LGBTQIA and differently able</b>	0%	57%
<b>Whiteness being examined in any way</b>	0%	43%

In the year three survey, we asked the host arts organizations if they had also observed the students experience elements of a transformative arts experience. 100% of the host organizations said they had seen the students experience the following when they were being taught by the TAP teaching artist: engaged with teaching; curiosity - noticing, observing and describing the world around them; that the children were engaged with each other; that the children were confident - making intentional choices and changes to their artwork and/or process; that the children were feeling wonder, inspired to ask questions and discover new problems to solve, and that the children were feeling joy. 100% of the host organizations said that the teaching artist was great with the students. 100% said that it happened “at least a little” that the teaching artist brought new ideas and teaching practices into the organization that we all learned from. (43% said this happened a lot.)

The host organizations have other offerings for the students in addition to the TAP program. We were interested in what added learning came from the TAP program, over and above their other programs. Host organizations were clear that the students gained a series of additional benefits from the TAP program, that weren’t available elsewhere in their program. 57% said the students learned about African and/or African diasporic art and culture, solely because of TAP. 57% said the students learned about liberation, because of TAP. 43% said the students learned artistic skills like dance, or music production, that the host organization hadn't offered before, because of TAP.

*“They came to understand that the classroom or learning environment can be a space to discuss these things [for example, African and/or African diasporic art and culture], which some of the groups we worked with had not experienced prior to our TAP experience.”*

### **All the teaching artists’ careers benefited from the grants**

In the year three survey, 86% of teaching artists awardees said that receiving the TAP grant had given them more financial stability and access to a network of other professional artists. 71% of teaching artist awardees said that receiving the TAP grant had increased their visibility as an artist, and 50% said that receiving the TAP grant had given them more professional opportunities such as exhibiting their work. They also noted that they used the network, via the Praxis events, to learn more effective ways to reach their students, to feel respect and support from their peers, and to receive affirmation and validation that their work had worth and was having an impact. It also showed them their important role in providing culturally responsive arts experiences to children and young people in African American and “distressed” neighborhoods.

*“By receiving the TAP award, I was able to learn from another great teaching artist new and effective ways to reach my students.”*

*“The recognition of the award impacted my work significantly. It pushed me to incorporate my students in to more of my larger projects.”*

*“I believe the most important impact the TAP award has had on my work as an artist is feeling the confirmation, respect and support from my peers. I am also more aware of my teaching responsibilities as an African-American female mentor. Since I have been involved and included in the TAP/Praxis sessions and workshops, I have a newfound understanding of my purpose to share my artistic experiences as a means to maintain our history and culture with our youth. The professional development, financial opportunities and resources provided for artist of color have made me more confident in my craft.”*

In year two of the evaluation we had heard that some teaching artists might have been able to use their TAP experience to transition to another career, one that was for them an improvement, and so the evaluation asked a question on this in the year three survey to both teaching artist awardees and teaching artists in residence. Five teaching artist awardees and one teaching artist in residence were able to transition to a new career because of the TAP grant.

In the year three survey, we also asked the teaching artists in residence about the impact of TAP on their career as an artist. 100% said TAP has given them access to a network of other professional artists. 75% said TAP has helped them increase their visibility as an artist, given them more professional opportunities such as exhibiting their work, given them access to better spaces to work in and better materials/equipment, and given them more financial stability.

In years two and three of the evaluation, it was clear that most of the artists and arts organizations were not tracking their mentions in traditional and social media. In year two interviews both kinds of teaching artists interviewees did not know whether or not their mentions in traditional and social media had increased. In the year three survey, 50% of teaching artists in residence said their media mentions had not increased as a result of TAP and 50% said they didn't know if they had.

TAP wanted to give teaching artists the chance to learn more about their craft and the work of other artists by being part of a supportive network. It wanted teaching artists to increase their visibility as professional artists and experience more financial stability. It wanted them to have the opportunity to work in space and with materials that were better than they had before. All of these goals were achieved.

### **Partnerships between the teaching artists-in-residence and the host arts organizations**

The TAP grantmaking strategy had a hypothesis that basing the teaching artist in residence in an arts organization would provide a supportive environment for the teaching artist, benefit the arts organization that hosted them, and benefit the children and young people the arts organization was working with in African American and “distressed” neighborhoods. These partnerships would be another way to contribute to building the field of artists and arts organizations working in African American and “distressed” neighborhoods in Pittsburgh.

As we saw above, the teaching artists in residence delivered transformative arts education to the children and young people in their classes. Judged on that basis the partnerships between the teaching artists in residence and the host organizations were successful. The project did benefit the children and

young people that the arts organization was working with in African American and “distressed” neighborhoods.

An additional aim was that the arts organization would be a support to the teaching artist in residence in terms of developing both the sessions for the children and young people, and also their individual artistic practice. In addition, that having the TAP teaching artists in residence based in the host arts organization would also benefit the organization itself.

Six out of the eight partnerships changed over the course of the project. Three teaching artists moved organizations. One teaching artist left the organization and was replaced. Two teaching artists began as TAP teaching artists in year two, but both came from within the organization. One teaching artist moved to become the manager of the project. Two teaching artists stayed at the same organization in the same position for two years. The Endowments saw this as indicating relative instability in the partnerships and wanted to know what had caused this. The evaluation team thought that this could be interpreted as instability or interpreted as a design flaw when it came to matching teaching artists in residence with host arts organization, a flaw which both teaching artists and host arts organizations adjusted to by rearranging the partnerships. In the year three surveys for teaching artists in residence and host arts organizations, only one respondent said that their partnership had not lasted for the full two years, but we know that several respondents who said that their partnerships were continuous were ones that the Endowments viewed as having broken down. This suggests that the people in the partnerships viewed them as not having broken down.

In the evaluation interviews in year two, the teaching artists in residence, though asked about the partnerships with the host organizations, did not describe the partnerships as challenging. The host organizations did describe a small number of challenges as the not unexpected growing pains of establishing a new partnership. They reflected that had there been more planning time upfront, or even before the grant application was submitted, to clarify roles and responsibilities, budgets and the allocation of money and what the teaching artist would be teaching, then the partnerships would have been more successful.

In the year three survey, we asked a number of questions of the teaching artists in residence and the host organizations to see if we could learn more about why there had been changes in six out of the eight partnerships. Over the course of the evaluation, we also spoke to people involved in these partnerships outside of the formal data collection process. As part of the final evaluation, we also wanted to know if the hypothesis that placing the teaching artists in residence in host arts organization would strengthen the field by providing support to the artist and benefits to the arts organization would prove to be true.

In the survey, we asked both the teaching artists in residence and the host arts organization what had worked well in the partnership and what had been challenging. We did this for two reasons. The first reason was to aid any future design of these kinds of partnerships by TAP grantees or by the Endowments. The second reason was to try and draw out whether or not there was a definitive reason why the partnerships had experienced some change vis-à-vis which teaching artist was based where. We also included an open question where they could respond with their own thoughts on these two questions.

The types of questions we asked in terms of what worked well reflected standard questions about designing partnerships of this kind, and what we suspected might have been points of tension based on

feedback from the host organization in the year two evaluation interviews. We asked the teaching artists if they received various kinds of support from the host organization. We were trying to see if there was a clear lack of any kind of support, which would provide a definitive reason why the partnerships experienced change and/or instability. For all of these elements of support, 100% of the teaching artists in residence said that all of these kinds of support happened at least a little. In terms of things that worked well in the partnership, we asked the host arts organizations whether or not they and the teaching artist in residence had clear expectations of each other and understood each other's roles, and whether or not the teaching artist in residence worked well with other members of staff and was a great team member. Again, 100% of the host arts organizations said that these things had happened at least a little.

We then asked about things that were challenging in the partnership. Again, we asked them about standard questions about designing partnerships of this kind, and what we suspected might have been points of tension based on feedback from the host organization in the year two evaluation interviews. One teaching artist in residence said that it happened at least a little that the host/partner organization kept too much of the budget for administration and didn't pay them enough. Two said that it happened at least a little that their host/partner organization did not give me the support they needed in the classroom, and that the host organization wasn't clear about the teaching artist's role - they wanted them to do too much administration and other tasks, over and above their teaching.

We also asked the host arts organization about challenges they experienced in the partnerships. 57% said that it happened at least a little that they weren't clear about the role of the teaching artist in residence, and how they should relate to the rest of the staff team, and this caused problems. 43% said that it happened at least a little that the teaching artist in residence didn't prepare well for lessons, and that they didn't think the teaching artist in residence was incorporating the learning from the TAP Praxis sessions. One said that it happened at least a little that they didn't agree about what the teaching artist in residence should be teaching the students. One survey respondent said, *"In our first year, the teaching artist did not have a good grasp of how her teaching was deconstructing racism/building cultures of liberation."*

A few people questioned the fundamental design question of whether or not TAP needed to base the teaching artists in residence in the host arts organizations. It wasn't clear to them what the added benefit was. If the host organizations weren't involved, then the artists could be paid directly. One teaching artist left their host arts organization because they disagreed with how to teach Black youth. The host arts organization was predominantly white-led and the teaching artist in residence did not feel that they could teach Building Cultures of Liberation and Deconstructing Racism in the way that they thought was important.

We asked both the teaching artists in residence and the host arts organizations how they might design a program like this differently in the future. Most of their responses focused on better planning for the partnerships before starting the teaching, including planning about budgets so everyone is clear how the money will be spent, and ensuring there were clearly defined roles for the teaching artist and the host organization. Their suggestions were practical, and included:

- Roles need to be clearly defined before the placement, for example the host arts organization and the teaching artist in residence should come up with a detailed plan and agreement before the placement starts. *"Exploration and freeform planning is great, but it also causes headaches."* Someone suggested that this upfront planning could take the form of a workshop for all the

teaching artists in residence and host arts organization that would include time for the artist to explore what they would teach, operational planning including roles and budgets, and time for the artists and host arts organizations to discuss plans in caucuses.

- Include a budget for art supplies and for renting space in the program.
- Include a budget that enables the host arts organization to provide the teaching artist with healthcare and benefits.
- Spend more time onboarding people to the vision and history of the TAP program. For example, have Advisory Board members explain the vision and purpose of TAP at the beginning. *“I became more familiar with the heart and intentionality of the TAP program as time progressed, but that would've been great for everyone to hear and feel upfront.”*
- Provide more support for the host arts organizations because the administrative requirements of TAP were bigger than the host organizations expected.

What conclusions can we draw from this data? All the teaching artists in residence and host organizations were actually fairly positive about their partnerships, overall. This may be because the three teaching artists in residence who didn't fill out the survey were the most unsatisfied. Nonetheless, though we can see that both teaching artists in residence and host arts organizations experienced challenges around role clarity and budgeting; that some teaching artists in residence didn't feel like they got enough support and that some host arts organizations disagreed with the teaching artist in residence about what to teach in the classroom, we don't see one or two stand out reasons why a partnership would break down or change substantially. What we see are the everyday things that employers and employees argue about and that partners have to figure out to make a partnership work well. In any program design in the future, if residencies are seen as good idea, then allowing for more upfront planning, to enable host organizations to have their administrative and financial needs better met, and teaching artists to have their support needs better met, could be helpful.

## **Did TAP generate benefits for the host arts organizations?**

The TAP Grantmaking Strategy, 2016 – 2019, also included the following strategic outcomes for the arts organizations that host the teaching artists in residence:

- 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.

In the first phase of TAP, between 2013 and 2014, \$1,540,000 capital grants were awarded. These grants successfully improved the physical environment of participating arts education organizations and helped organizations buy equipment such as such as computers, art easels, musical instruments, and recording studio equipment. As one grantee put it,

*“What was once a dimly light hallway-type space has now become a beautiful brightly light flex space that we can use for arts education to all the diverse communities we serve including*



*African-American youth. In addition to this space acting as a hub for arts education, it now offers options for exhibiting student and professional artists work and also connects [our] new atrium studios which currently support six African-American artists, with other community spaces that are used for public and private programs.”*

In the year three survey, all of the host arts organizations thought that hosting a TAP teaching artist enriched their programs as a whole. Three out of the seven host organizations had at least one additional positive outcome, including increased visibility among youth populations, funders and media, increased attendance at events and in programs as a result of the work the teaching artist is doing, and receiving additional funding because of their organizations' involvement with TAP.

## **What impact did TAP have on the young artists?**

In the TAP Grantmaking Strategy, 2016 – 2019, the third field-building strategy concerned the young artists:

3. Invest in the arts practice of young people to encourage their pursuit of the arts as a profession.

It also included the following strategic outcomes for the young artists:

- 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.

Originally, TAP intended to fund sixteen young artists, but this was revised in 2017, and TAP supported only one tranche of eight young artists.

The high level of engagement of the young artists in TAP was striking throughout the project. The young artists were regular attendees at the Praxis sessions, and over the course of the project went on to present and deliver workshop sessions at the Praxis sessions. One young artist was a member of the Advisory Board and the evaluation team, before becoming a young artist grantee. Several young artists attended the Community Interpretation Workshops. Three of the young artists went on to become teaching artists because of the connections they made in TAP and because of what they learned in TAP. (See the case study on Tonee Turner, p39.)

The year two evaluation interviews with the young artists and their mentors already clearly showed the positive impact of the grants on the young artists. We could see that the young artists had learned about the practice of making art, and the business of selling it and making a career in the arts. They knew more about philanthropy and could see how that would be useful in the future when they applied for more grants. They saw themselves as creative changemakers. They had a greater understanding of their social location, and they were learning from their peers via the Praxis sessions.

They were experiencing some challenges including stress generated by the need to financially manage their grant, the introduction of “professionalism” in their lives and some challenges around navigating their relationships with their mentors. It wasn’t clear yet whether or not the young artists had been able to take advantage of expanded network to increase access to post-secondary education, greater sense of belonging and ability to produce art and art events. Their mentors were clearly able to see a strong, positive impact of the grants on the young artists. They found the mentor role personally and professionally fulfilling. They were concerned that the grant put substantial pressure on the young artist and were clear about need for mental health support for the young artists. They were slightly more likely to say that their relationship with young artist was positive than the young artist did. In the year three survey, we asked the young artist and mentors questions relating to the strategic outcomes above, and questions about some of the issues they had raised in the year two interviews.

**Table 6. Strongest impacts of the TAP grants on the young artists**

<b>Impact</b>	<b>Response</b>
<b>Young artists who felt like their profile as an artist has gotten bigger as a result of TAP</b>	100%
<b>Young artists who said that TAP gave them more financial freedom</b>	100%
<b>Young artists who said that now because of TAP, they are more likely to say that they are a professional artist</b>	100%
<b>Young artists who said they know more about how to apply for grants because of TAP</b>	100%
<b>Young artists who said that now because of TAP, they are more likely to describe themselves as a creative change maker</b>	100%
<b>Mentors also saw their young artists as creative changemakers.</b>	100%

One young artist said their media mentions increased because of TAP; that they had exhibited their art in a public space for the first time because of TAP; that they shared information about their art on social media for the first time because of TAP; that they feel more confident about their art and artistic practice because of TAP; and that had been asked to attend an event because someone had heard about them and their art because of TAP. None of the young artists said they had sold their art because of TAP.

We also asked the young artists about any challenges they had experienced while part of the TAP. All of the young artists had experienced stress over the expectation to be a "professional" artist most of the time. Two of the young artists said they had experienced stress about managing the money side of the grant some or most of the time. One young artist noted that it had been stressful to manage going to school and working full time to support themselves and also attend the Praxis events.

In terms of working with their mentors, the young artists clearly found working with their mentor a source of strong support. All of young artists said that their mentor organized regular support sessions with them some or most of the time; that their mentor supported them when they tried new projects some or most of the time; that their mentor helped them with financial management some or most of the time; and that their mentor supported them to take care of their mental health. The mentors’ responses generally agreed with the young artists’ responses across all the categories above. One noted, *“You have to be adaptable, patient and able to adjust to meet the needs of the students. It's important to be persistent and try new ways of achieving the goals because they might change over time.”*

As previously noted, three of the young artists have gone to teach as a result of their engagement with TAP. We carried out two site visits with young artists to look at their teaching. The site visit observers did not look for all the same elements as the teaching artists-in-residence as it would not have been fair to judge their teaching as if they had the same levels of expertise and experience. However, the key elements of the site visit remained the same, that the children being taught were having rich learning experiences and that the teaching was responsive to the children's needs. For both site visits, all or nearly all of the children were engaged with the teaching, engaged with each other, confident – that is making intentional choices and changes to their artwork and/or process, expressing wonder – that is inspired to ask questions and discover new problems to solve, and feeling joy. In both site visits, the observer noted that the young teaching artist was encouragingly responding to the students' insights and emerging knowledge.

We also asked young people and mentors if they had any suggestions for how they might design a program like this differently in the future. All of young artists said that they had found the relationship with their mentor difficult to manage some or most of the time, which they also did in the year two interviews. Both the young artists and the mentors wanted to increase the amount of support the mentor would be able to give the young artists.

The mentors offered more suggestions on this question than the young artists, including: mentors need to be flexible when it comes to meeting the young person's needs as these change over time; that there should be additional funding for the young artists' living needs, transportation and food, and financial support for example on preparing taxes; that the program should offer mental wellness support including access to a professional counselor; that the program should provide more opportunities early on to hear from the young people and center them in the Praxis sessions; that the program should give the young artists opportunities to spend time together; and that the program should give the young artists more time to experiment and explore their emerging artistic practice at the beginning of the program. The mentors also suggested that the mentors should receive professional development support.

Like the teaching artist-in-residence/host arts organization partnerships above, the findings suggest that artists need support to be able to navigate new relationships with the partners and mentors, or at least time to get to know one another before program delivery starts, and time to clarify roles and set expectations about that the partnership will look like. In the case of the mentors to young artists, it's a not unreasonable assumption that the mentors were more used to this kind of partnership than the young artists, and so found it easier to navigate.

Although only three young artists responded to the survey, the year two interviews had already shown a substantial positive impact of TAP on them. The year three site visits, and the feedback from the mentors, also showed a deep and strong positive impact on the young artists. Overall, receiving the TAP grants, being part of the TAP learning and support community via Praxis, and being connected with supportive mentors enormously benefitted the young artists. The Praxis findings above show that the young artists learned a great deal in TAP, about how to develop their artistic practice, how to build their careers as professional artists and how to teach art.

## Case study 2: Tonee Turner

Tonee Turner is one of the TAP Young Artist grantees. She is a ceramicist and a sculptor. For the TAP program, Tonee was based at Braddock library, and there she had two mentors. One was Katie Johnson

and the other was Dana Bishop-Root. Tonee learned a lot from both of them and thinks that their support had a huge impact on her art, and on her belief in herself. Katie was a technical mentor and shared her knowledge of ceramics and sculpting. They both supported her to put on her first art show. The art show at Braddock library was one of the most important things that happened to Tonee because of TAP. It was a show of ceramic sculptures and tile mosaics held over 3 months in 2018.

The TAP grant gave Tonee the financial freedom to focus on her art in a much more serious way than she had before. It meant that she could stop working and spend the required 15 hours per week in the studio. Braddock Library would host visiting artists, and Katie would introduce Tonee to them. She watched them work and asked them questions. *“Seeing another working artist took the pressure off...and I could see how important it was to enjoy the work.”*

Tonee thought that TAP involved a lot of meetings! But at Praxis she saw other artists and their deep commitment to social activism. It encouraged her to take her work more seriously. After hearing the different topics, the different views, how the artists were producing their art, and listening to people like Alleah Rose, a fellow young artist, and Sister IAsia, she’d leave the sessions feeling inspired. *“I think people like that have this gentle power to them, and that really inspired me.”*

Dana introduced her to a jewelry business in Braddock that was hiring an apprentice. During her interview they asked about her art and she was able to show them pictures of the art show. She believes that the pictures were the reason they hired her. Now she’s working as a full-time metal smith. She does this job Monday to Friday, and on Saturdays, she teaches a kids’ clay class at Braddock Library. Sister IAsia has asked her to be a teaching artist in her new summer program, Children’s’ Windows to Africa. Being with other teaching artists in TAP has made Tonee realize how important it is to teach art, to give people that. *“Art can feel a little empty if you don’t share it or teach it. That’s how it feels to me now.”*

Tonee thinks that without TAP she would have only made art as a thing on the side, when there was time, and there never would have been enough time. TAP gave her these opportunities, but it also taught her that you just have to dive in and make your art. Tonee says that the grant itself is important, but the community that comes with it is fuel to do something really good. *“It’s so hard to try and make art and feel satisfied with it, but the community that’s built around TAP makes that easier. It’s supportive.”*

## **Did TAP lead to changes in philanthropic practice?**

As noted above, TAP was a participatory grantmaking program purposefully developed by Laing to both create an opportunity to shift power toward community members by teaching them about philanthropy so they could better navigate and influence the Endowments, and to open a door for conversations about participatory grantmaking inside the Endowments.

In the TAP Grantmaking Strategy, 2016 – 2019, the fifth field-building strategy concerned the experimenting with philanthropic practice:

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

It also included the following strategic outcomes around changing 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.

In year two of the evaluation we held a focus group with people involved in TAP who are also working in philanthropy. This included three Endowments staff, and three TAP Advisory Board members who were working in other foundations in the Pittsburgh area. In year three of the evaluation we added to this data by distributing a short survey to Endowments staff asking them about TAP. We also carried out final interviews with Sarbaugh and Howison. We were interested in hearing their reflections as the TAP program came to a close.

The findings from the year two focus group showed that two of the four strategic outcomes above had already been achieved by TAP by the end of 2017. These were that that funding colleagues comment that the TAP work has informed their practice and that 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.

The focus group discussion showed that TAP had increased understanding of structural racism and inequalities among the Endowments staff, and other foundation staff connected with the Advisory Board. One person at the focus group connected with the Endowments said that TAP was a place where they had learned how to talk about whiteness. Endowments staff described how they had stronger relationships with and in the African American community in Pittsburgh as a result of TAP, and African American artists and arts organizations had stronger relationships with the Endowments. These relationships had increased understanding as to how best to encourage African American artists and African American arts organizations to apply for funding and so had opened up additional opportunities for funding. Endowments staff noted that TAP’s participatory approach to grant-making was a radical departure for the Endowments and had some effect on the way it looks at grant-making. *“TAP “planted the seed” that the [participatory grant-making] concepts should be used throughout the foundation.”*

At the focus group, the Endowments staff also noted that TAP’s approach to participatory grantmaking had not become mainstream across the Endowments. Endowments staff found the participatory grantmaking radical, democratic and exciting, but also demanding with unexpectedly high “transactional costs” (additional administrative and management costs associated with bringing about organizational change).

Advisory Board members who worked at other foundations had changed their philanthropic practice as a result of being involved with TAP. This included understanding how important it is to be in real dialogue with potential and current grantees, and taking action to scan the field, looking for people who could apply and encouraging them to. *“I don’t wait for them to come to me.”* Advisory Board members who worked at other foundations had also learned that if you have advisers from the community you should pay them; they are your co-designers. They described developing a new understanding of the role that young people can play in funding decisions, and how to focus on giving younger people more power in philanthropic conversations, both as a result of having worked directly with the young people

on the Advisory Board. “Young people in TAP have real power. This taught me to think about power in an organization that I fund. Now I make sure to talk to junior staff to learn more!” Finally, they talked about how building relationships in TAP had helped them know African American artists in a collegial way, which made it easier to seek out African American artists as teaching artists for a grant program.

In the year three survey for Endowments staff we asked them how familiar they were with TAP and what they thought its purpose was. We also asked them if learning from the TAP program had led them to change something in their own Endowments work. Eight staff members from the Endowments responded to the survey. Four of these were administrative and/or finance staff and four were grantmaking staff. This is out of a possible 38 total Heinz staff which gave us a response rate of 21%.

Overall, grantmaking staff were familiar with TAP and administrative and/or finance staff were not. One of the grantmaking staff had been involved in the early stages of TAP’s development and knew what it was. The other three correctly described TAP as being about developing a participatory grantmaking model, for example:

*“A collaborative effort to empower artists in the grant-making process.”*  
*“I’m not well-versed in all of the details but the part that I know the most about is the participatory grantmaking model and the committee that helps shape the process and the grants themselves.”*

*“Essentially it shifts authority and decision-making around grant making to a hyper democratic committee of grant-receivers and/or grass-roots stakeholders. It includes educating that group to work within the parameters of law and policy of THE [The Heinz Endowments] but provides the space for strategy and evaluation at the “on-the-ground” level.”*

Of those grantmaking staff, all said that learning from the TAP program led them to change something in their own Endowments work including having greater community engagement in pre-grantmaking decisions; looking to do more work with grassroots organizations and networks, particularly as they relate to young people; thinking more deeply about power and process in grantmaking, “I have made efforts to recognize, name, and as much as possible reduce the power imbalance between grantmaker and grantee and be more open and honest with grantees about the process”. One respondent talked about a project where the Endowments had enabled community-based decision-makers on re-granting. One respondent said they were keen to learn more about TAP and that they hadn’t lately heard about recent development in TAP. These are striking results. Although only a small number of Endowments grantmaking staff responded, it’s a strong response given that these staff have not been directly involved in TAP, nor have the staff responsible for TAP been directly trying to educate other staff about the efficacy of its participatory grantmaking model.

In the year three surveys to grantees, we asked whether or not grantees thought that the Endowments had changed its philanthropic practices because of TAP.

**Table 7. Grantee impressions of change with the Endowments as a result of TAP**

Totals for all groups	Heinz Endowments has changed their grant	Heinz Endowments is better at carrying out	Heinz Endowments has improved their	Heinz Endowments has changed how they think	Heinz Endowments has increased the amount of money
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	<b>making practices because of TAP</b>	<b>participatory grant making processes now because of TAP</b>	<b>relationships with Black artists and Black arts organizations because of TAP</b>	<b>about race and power because of TAP</b>	<b>they give to Black organizations in African American and "distressed" neighborhoods because of TAP</b>
<b>A little</b>	24%	21%	26%	18%	29%
<b>A lot</b>	41%	41%	50%	50%	41%
<i>At least a little</i>	<b>65%</b>	<b>62%</b>	<b>76%</b>	<b>68%</b>	<b>71%</b>

Overall, TAP participants do think that the Endowments has changed its philanthropic practices as a result of TAP at least a little.

In terms of achieving the strategic outcomes above on changing philanthropic practice, this evaluation shows that TAP has had a transformative effect on grantees and the children and young people they're working with, and Advisory Board members. It is beyond the scope of this evaluation to show whether or not TAP would say that it has had a deeper systemic and programmatic impact than prior, worthy art education efforts.

TAP has informed *and changed* the practice of funding colleagues, through their engagement on the Advisory Board. A small number of Advisory Board members were asked to speak nationally about their work with TAP, earlier in the project. Grantees and Advisory Board members reported to the evaluation over the course of the project that they have spoken about TAP locally a great deal, and taken learning from it to other spheres, for example work in the Pittsburgh public education system.

Endowments staff, directly connected to TAP, can speak about what they've learned about grantmaking, arts education, youth, and African American and "distressed" neighborhoods as a result of their relationships through TAP with grantees and beneficiaries, and they have learned quite a bit. Sarbaugh and Howison were clear that TAP had generated a great deal of learning for the Endowments on what it takes to run a participatory grantmaking program like TAP. This included a greater understanding of the intensive level of program offer support needed around management, finance and administration; the volume of time needed to engage fully in the processes of participatory grantmaking – meetings, workshops, training etc., and the additional costs associated with expanding access, including paying people for their time spent at meetings and childcare all of which were non-traditional kinds of administrative costs for the Endowments. They were both also clear that the participatory nature of TAP clearly generated ideas for grantmaking and field-building that the Endowments would not have thought of on their own. For example, grants for young artists and the success of Praxis as a field-building mechanism.

Nevertheless, the Endowments has made no policy changes around engaging more deeply in participatory grantmaking. As Sarbaugh pointed out, changing a large institution like the Endowments is like putting your hand in the water to turn a battle ship. It takes time, and not a little effort! The new Creative Learning Strategy will carry on many elements of TAP's work, for example investing in young artists and teaching artists, but it will not use a participatory grantmaking approach, and the strategy does not center equity and race in the way TAP did.

Grantees and the Advisory Board members learned a tremendous amount about philanthropy generally and the Endowments specifically. They also built relationships with Endowments staff, and other funders on the Advisory Board. In the year three survey, we asked the Advisory Board members whether or not their opinions on philanthropy had been transformed because of being part of the TAP Advisory Board. 100% of Advisory Board members said their opinions on philanthropy had changed, and 67% of those said they had had a deep change of heart and mind on this issue. We asked everyone who attended the Praxis events if doing so had taught them something about philanthropy and 85% of them confirmed that it had.

## **Did TAP build the field of teaching artists and arts organizations working in Pittsburgh’s African American and “distressed” neighborhoods?**

Based on the evidence above, we can say that TAP had five field-building strategies and achieved them all.

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.

The evaluation asked the grantees and Advisory Board whether or not they thought that TAP had built the field of teaching artists and arts organizations working in Pittsburgh’s African American and “distressed” neighborhoods. 100% of young artists said yes. 80% of Advisory Board members said yes. 75% of teaching artists-in-residence said yes. 71% of host arts organizations said yes. 40% of mentors said yes.

*“I have learned a lot, and taken what I’ve learned into account with how I support and engage the teaching artists in our organization. I also know that the learning that has happened here is not going to stay here- it is informing how TAs engage with their work, how organizations offer support and resources, and how other stakeholders view their ability to act and create change with the parties they engage with. We have seen what it can look like when we dream big, and have learned from some of those challenges and successes, and I think the communities that saw successful residencies (even those that did not last the two years) can attest to the importance of having that support.”*

*“TAP funding supported seasoned and emerging artists - creating a cadre of teachers available to work in African American neighborhoods. The regular interaction of the TAP artists helped to develop relationships that will continue after the funding ends.”*



*“I believe the field is building but there needs to be much more time put into building the network of artists that are doing the work and learning how they teach what they do in the place where they do their work. I believe we have a long way to go. TAP hasn't been around long enough to make the kind of impact that some of the founding members envision. We should not take a short term approach to discovering artists, learning from them and networking their work throughout underserved neighborhoods. Every artists working in a distressed neighborhood is addressing generational economic and racial discrimination. Its going to take approaching this with a generational commitment.”*

We can also say that TAP, by building the field of teaching artists and arts organizations working in Pittsburgh's African American and “distressed” neighborhoods, did contribute to building a more a Just Pittsburgh, as laid out in the TAP theory of change. See Appendix 2.

## Conclusions

As we noted above, TAP was a participatory grantmaking program by the Endowments that was designed to do five things:

1. To engage community members in developing a grantmaking strategy, in this case artists, arts organizations, and funder partners working in African American and “distressed” neighborhoods, in order to make that strategy more effective.
2. To provide grants that enabled teaching artists to provide transformative arts experience to children and young people in African American and “distressed” neighborhoods, improve their teaching and develop their careers; that enabled young artists to develop their careers, and that built the field of teaching artists and arts organizations working in Pittsburgh’s African American and “distressed” neighborhoods.
3. To provide program support using a participatory networking, learning and support model, also aimed at building the field, and aimed at enhancing the transformative impact of the grants.
4. To shift power toward community members by teaching them about philanthropy so they could better navigate and influence the Endowments.
5. To open a door to conversation about participatory grantmaking inside the Endowments.

We conclude that it effectively did the first four of these, but it’s not clear that it fully did the fifth.

Overall, grantees and Advisory Board members were very positive about the experience of being part of TAP. For them, it *was* a transformative arts process. They felt transformed by it and saw that the children and young people receiving the arts education had been transformed.

TAP successfully engaged community members in an Advisory Board that developed an effective grantmaking strategy. Advisory Board members felt fully engaged in the process. They built strong, honest relationships with each other that enabled them to have difficult conversations about race, gender, sexuality, money and philanthropy. The youth members of the Advisory Board participated fully, shared decision-making and influenced those around them. Being on the TAP Advisory Board was transformative both personally and professionally for those involved. The Advisory Board developed a field-building grantmaking strategy and was also itself a field-building mechanism. We can say that the Advisory Board developed an effective grantmaking strategy because they brought ideas to the table that the Endowments would not otherwise have thought of and, as the findings show, almost all of the strategic outcomes in the strategy were achieved.

The positive impact of the TAP grants on grantees is clear from the findings above. The teaching artists, and some of the young artists, provided transformative arts experiences to children and young people in African American and “distressed” neighborhoods. The children and young people were engaged with the teaching; curious; engaged with each other; confident and felt wonder and joy. They were encouraged to share their insights and personal experiences. The teaching artists responded to their ideas and adapted their teaching to meet their needs. Black history, culture and identity were centered

in the teaching. Teaching artists and host arts organizations reported these impacts in interviews, focus groups and surveys, and the evaluation team observed these impacts during site visits.

The teaching artists teaching improved, not least as a result of the teaching practice they explored and saw modelled at the Praxis sessions. The teaching artists experienced more financial stability, higher visibility as artists and had more professional opportunities. Despite challenges in the partnerships between teaching artists-in-residence and the host arts organizations, the teaching artists did provide transformative arts education for the children and young people. The teaching artists in residence and host arts organization partnerships offered practical advice about how the partnerships could be more effectively designed in the future.

TAP lifted up the experience and leadership of young people. The youth members of the Advisory Board participated fully, shared decision-making and influenced those around them. The TAP grants had a major impact on young artists. They shifted into a professional artist space and took advantage of the financial stability offered by the grant, the mentoring support and guidance and the opportunity to learn about how to build a career as an artist, how to develop their own artistic practice and how to teach art. The young people inspired the others at Praxis events, reawakening their pleasure in and enjoyment of teaching. Some of them went on to become teachers themselves.

TAP built the field of teaching artists and arts organizations working in Pittsburgh's African American and "distressed" neighborhoods. It invested in teaching artists who are challenging structural inequities through their practice; it invested in transformative arts education organizations that are in or engaging youth from African American and "distressed" neighborhoods; it invested in the arts practice of young people to encourage their pursuit of the arts as a profession; it increased the relationships, knowledge and visibility of the teaching artists, arts organizations, young artists, and grantmakers working in or with these communities and it experiment with philanthropic practice by partnering with grantees and youth in implementing and evaluating the TAP strategy. However, it is likely that the professional community TAP built will need continued investment in order to survive and thrive.

TAP built a model of Black arts education practice that includes the pedagogical elements of Building Cultures of Liberation and Deconstructing Racism as developed by TAP grantees, Laing and Thomas and that builds on Laing's work on culturally responsive pedagogy. It centers the culture of Africa and the Diaspora, and intentionally undoes internalized racism in Black children. This model can be used by Black arts educators working in African American and "distressed" neighborhoods, and supported by arts education funders, even if TAP is not there to act as a vessel for that work. In addition, white arts educators who want to use anti-racist arts education practices could engage with the Building Cultures of Liberation and Deconstructing Racism model, as a way to understand their own whiteness and unlearn their white-normed teaching practices, understand their own whiteness.

TAP also built a model of professional development for teaching artists and young artists via the successful and innovative Praxis sessions. This model for professional development focused as much on emotional support, healing, pleasure and freedom to discover and create for Black teachers as it did more traditional ideas about developing "quality" education teaching practices. The model was built on mutual learning and liberatory practices per Freire. The model enabled teaching artists to improve their teaching both in the ways that the Endowments wanted them to (engaging with new pedagogies, lesson planning) and the ways that they had identified themselves as critical in terms of Building Cultures of Liberation and Deconstructing Racism, centering the culture of Africa and the Diaspora, and undoing internalized racism in Black children.

The evaluation shows that TAP had to center Black culture and identity in order to generate transformative experiences for the grantees themselves, and the children and young people they worked with, all/most of whom are Black. This was because, as noted above, if TAP's goal was to bring "transformative arts-centered experience to youth in and from African American and "distressed" neighborhoods" then centering Black culture and identity was an effective way to do that, as opposed to applying a "race-neutral" lens. Black artists and arts organizations involved in TAP say that they experience racism and cultural erasure when they work and make art in predominantly white spaces, which is what the majority of art spaces are in Pittsburgh. TAP gave them Black centered space for mutual support and artistic development. Centering Black culture and identity in the arts teaching was the best way to ensure that the young people could learn about Black culture and identity and African and African diasporic practices, in other words, learn about themselves. Focusing on Black culture and identity opened up a space for white partners who were part of TAP to explore their whiteness, their white privilege and the ways in which their organizations which were often majority white-led impose cultural and teaching habits which are white-normed. The Endowments staff, in focus groups and interviews, talked about how TAP was a place where people, including them, learned to talk about whiteness.

Some Endowments staff learned a great deal about participatory grantmaking approaches and were clear that the TAP process generated compelling new grantmaking ideas. TAP community members did learn about philanthropy and built relationships with Endowments staff. However, it is not clear that they have any more power than they did before to influence grantmaking programs. As the Endowments staff noted, TAP planted a seed about participatory grantmaking, but the Endowments made no institutional policy changes on participatory grantmaking. The Endowments experienced TAP as having too high transactional costs and is not continuing with the TAP grantmaking model.

TAP grantees and Advisory Board members had multiple locations for change and impact through the Advisory board meetings and retreat, the Praxis sessions, and the teaching itself. These gave them more opportunities to have transformative experiences. The Endowments staff experienced transformation in those spaces but didn't have one of their own, for example, a working group on participatory grantmaking to explore the ideas generated by TAP about their own institution. If they had, and if these had involved staff from other strategic areas perhaps there would have been more opportunities to explore the potential benefits to the Endowments of participatory grantmaking models.

It seems correct but lackluster to say that TAP was a successful program that achieved almost all of its strategic outcomes. This does not convey the powerful transformative experiences that grantees, Advisory Board members and children and young people in African American and "distressed" neighborhoods members experienced. TAP was a place for creativity and growth. It was a place where African American teaching artists took power and defined for themselves what transformative arts education practice should look like, for their own children and young people. Strong and caring relationships were developed that formed a bedrock for a new community of African American artists and arts organizations. Mistakes were made and courses corrected. It wasn't perfect, but it was inspiring.

## Recommendations

Ordinarily, based on these positive findings, the evaluation would recommend that TAP continue to be funded. However, as noted above the Endowments is not supporting TAP to move forward in its current form. The Endowments is moving forward with a new Creative Learning Strategy, and it may be that these recommendations for follow-up work could be folded into the new strategy.

### 1. Lift up the learning from TAP

- a. Support the TAP model of professional development for teaching artists that was developed in the Praxis sessions. A model that focuses on emotional support, healing, pleasure and freedom to discover and create for African American teachers, and on developing transformative and liberatory arts teaching.
- b. Support the TAP model arts education practice that includes the pedagogical elements of building cultures of liberation and deconstructing racism, centering the culture of Africa and the Diaspora, and undoing internalized racism in African American children. This is an arts education practice model that will support African American arts educators, and white arts educators who want to center anti-racists arts education practices in their work.
- c. Publish this evaluation report in order to provide TAP members with an evidence base that shows the efficacy of these two models and enables them to apply for grants to further develop the TAP community of artists and arts organizations in African American and “distressed neighborhoods.”

### 2. Future Endowments funding for arts education programs in African American and “distressed” neighborhoods

- a. If the Endowments has as a goal to enable children and young people in African American and “distressed” neighborhoods to benefit from transformative arts education and creative learning, then it should:
  - i. Fund arts education programs that are not “race-neutral”, but rather center African American culture and identity and culturally responsive pedagogy, because they are more likely to be successful.
  - ii. Identify ways to provide tailored support to African American teaching artists and young artists.
  - iii. Identify ways to support networking and learning mechanisms like Praxis so that African American teaching artists and young artists can build a professional

support community, because doing so will increase the effectiveness of their teaching and increase the likelihood that their careers will blossom.

### **3. Teaching residencies and mentoring program**

- a. If the Endowments continues to fund residencies for teaching artists and mentoring for young artists, then it should ensure that the funding supports more upfront planning on budgets, roles and responsibilities and teaching ethos and pedagogies to make sure there are clear expectations in the partnership and that there is a good match. It should also ensure that the residency host organization's full administrative and finance needs are covered in the project budget.

### **4. Further exploration of participatory grantmaking models**

- a. The Endowments should establish a working group to explore participatory grantmaking. The working group should be made up of staff from across the strategic areas. The purpose would be to explore whether or not the potential benefits of engaging grantees more in grantmaking are worth making institutional changes inside the Endowments. The answer may be no they are not, but the Endowments should explore the question as an institution-wide process, rather than via an individual project.
  - i. The working group could look at the following question:
    1. What are the potential benefits of engaging grantees more in grantmaking?
    2. What institutional changes would the Endowments need to make in order to accrue these benefits?
    3. What models of participatory grantmaking would be a good fit for the Endowments' organizational culture, history and mission?

# Appendix 1

## From the Transformative Arts Process Strategic Plan, 2016 - 2019

### 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.
- **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.

## Appendix 2

### The Transformative Arts Process Theory of Change

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 3

### List of grantees and Advisory Board members

#### 2017 Transformative Teaching Artist Award Awardees

Richena Brockinson  
Thomas Chatman  
Kim El  
Akil Esoon  
Celeta Hickman  
Bekezela Mguni  
Mario Quinn Lyles  
Jordan Taylor  
Shimira Williams  
Alisha Wormsley

#### Young artists

Imani Chisom  
Giordan Dixon  
TJ Hurt  
Raynard Lucas  
Breydon Prioleau  
Alleah Rose  
Toddja Thornhill  
Tonee Turner

#### Organizations where the young artists were based

Braddock Carnegie Library  
Dreams of Hope  
The Corner @ Friendship Presbyterian Church  
Ujamaa Collective  
YMCA Lighthouse

#### Teaching artists in residence

Michael David Battle / Rashod Xavier Brown  
Darnell Chambers  
Blak Rapp MADUSA  
Trevor C. Miles  
James Robertson  
Sister Nadiyah Stowers

#### 2018 Transformative Teaching Artist Award Awardees

Ira Cambric III  
Gena Maria Escoriza  
Kontara Morphis  
Maggie Lynn Negrete  
Christian Nowlin  
Jayla Patton  
Junyetta Seale  
Khalillah Shabazz  
Sister IAsia Thomas  
Brett Wormsley

#### Mentors to the young artists

Angie (Maxine) Garrett  
Amos Levy  
Bekezela Mguni  
Ja'Sonta Deen  
Bekezela Mguni  
LaKeisha Wolf  
Moses Perkins  
Katie Johnson / Dana Bishop-Root

#### Host arts organization

Garden of Peace Project  
Assemble / FlowerHouse  
1Hood Media  
Father Ryan Arts Center  
YMCA Lighthouse  
Legacy Arts Project / Union Project with Mt. Ararat  
Community Activity Center

Dawn Sturges / LaKeisha Wolf  
Ahmed Tacumba Turner

Ujamaa Collective  
POORLAW Hazelwood

**Advisory Board members**

Tom Akiva  
Chauncey Alexander  
Taliya Allen  
Tracey Reed Armant  
Nia Arrington  
Dana Bishop-Root  
James Brown  
Darnell Chambers  
Alicia Chatkin  
Thomas Chatman  
Imani Chisom  
Giordan Dixon  
Miciah Foster  
Mac Howison  
TJ Hurt  
Medina Jackson  
Tyra Jamison  
Jermalle Johns  
D.S. Kinsel

Adil Mansoor  
Neil Martin  
Nadine Masagara-Taylor  
Sean Means  
Delante Murphy (Chris Butler)  
Kendal Nasiadka  
Alexis Payne  
Erin Perry  
Breydon Prioleau  
Ja'Sonta Roberts  
Thena Robinson  
Janet Sarbaugh  
Maria Searcy  
Celeste Smith  
Rev. Tim Smith  
Nadiyah Stowers  
Sister IAsia Thomas  
Germaine Williams  
Carol Wolfe

## Appendix 4

### Acknowledgments

The members of the evaluation team were amazing. Nia, Imani, Maria, Sister IAsia, Erin, Nadiyah and Medina, thank you for everything you did. The evaluation was stronger because of your expertise, insight and generosity. Thank you to the Advisory Board for asking Dragonfly to carry out the evaluation and for being great partners in the process. The evaluation was only possible because all the grantees were generous with their time and insights. I hope the evaluation shows all the amazing work you've done. Thank you to Mac for your support, and your enthusiasm for data at the Community Interpretation Workshops! Thank you to Janet for your leadership in this process. Amadee Braxton, my fellow Dragonfly worked with me on this project and was a star. Thanks to Daniel Laurison who supported me with the year three surveys and data analysis. And finally, thanks to Justin Laing who was a teacher and leader to me in this process, as he was to everyone in TAP.