



Photo by: Germaine Williams

# THE HEINZ ENDOWMENTS

## TRANSFORMATIVE ARTS PROCESS

Strategic Plan | 2016 – 2019

# The Work

Moving towards a more Just Pittsburgh by invigorating the field of teaching artists and arts organizations with a demonstrated practice of challenging structural inequities in out-of-school time settings and bringing transformative arts-centered experiences to youth in and from African American and “distressed”<sup>(1)</sup> neighborhoods through field building grants. We also aim to enrich our practice as a foundation through experiments in participatory grantmaking.

(1) The Transformative Arts Project (TAP) places emphasis on “distressed” neighborhoods because the TAP team recognizes the inequities of access to powerful arts experiences in Pittsburgh. The definition of “distressed neighborhoods” derives from the Allegheny County Health Department, which characterizes these communities as areas of high unemployment and pervasive poverty. Please note that while the term “distressed” gives us a geographic focus and places a clear emphasis on issues of socioeconomic equity, we recognize that this term does not remotely capture the resilience and humanity of these neighborhoods. We use the term because of its prevalence, but place it in quotes to note its shortcomings as a term to describe the communities that are home to so many Pittsburgh residents.

## What Do We Mean By “Transformative”?

In our conversations with the advisory board we have decided that transformative arts education is rooted in many forms of justice and positively transforms lives beyond youth participants to include teachers, organizations and funders. This idea of expanding beyond to youth aligns with our learning from The Wallace Foundation’s commissioned report, “The Qualities of Quality: Understanding Excellence in Arts Education.” As a result, we believe that transformative arts education includes elements that are present both “inside the room” — i.e., the spaces where teaching and learning take place — and “outside the room” — i.e., the larger organizational environment where student learning is imagined, designed and funded. As a result, we are framing transformative arts processes as having both “inside the room” and “outside the room” dimensions.

(2) Seidel, Steve, Shari Tishman, Ellen Winner, and Patricia Palmer. Qualities of Quality: Understanding Excellence in Arts Education. The Wallace Foundation. The Wallace Foundation, 1 June 2009. Web. 22 June 2016.



Photo by: Germaine Williams

# Inside The Room

A transformative arts process engages artists that have combinations and in varying degrees at least these characteristics

- **Love:** Love and 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 possess 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:** Able 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 & Adaptable:** Demonstrate professionalism, including abilities to plan with others, to articulate goals and objectives, and to adapt to varying student populations and teaching and learning environments.



Photo by: Celeste Smith

## Outside The Room

A transformative arts process has a combination, in varying degrees, of arts organizations and funders that have at least the following characteristics:

- **Clear Educational Philosophy:** Can articulate an insightful and unique case for why their work is transformative in the lives of youth;
  - **Vision of Success:** Able to explain the positive impact their programming has on youth;
  - **Supporting Environment:** A commitment to supporting the teaching artist evidenced by equitable pay that includes planning time as well quality materials and clean, well organized spaces for teaching and learning.
- 
- **Collaborative Agreement:** An agreement between the teaching artist and organization as to how they will handle pay, manage disagreement, and mutually support the development of the organization and the teaching artist.
  - **Commitment to Social Justice:** 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.
  - **Funder Partners:** Funders are willing to support artists and arts organizations that explicitly want to address equity in their work including:
    - Multi-year, multi-sourced financial support to allow qualified artists and organizations time to build quality and participation.
    - Field building support that aids in artist training and the development of shared pedagogy that blends deep and socially critical arts instruction.

# TAP Strategies

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

- Invest in teaching artists challenging structural inequities through their practice.
- Invest in transformative arts education organizations in or engaging youth from African American & "distressed" neighborhoods.
- Invest in the practice of young people pursuing the arts as a profession.
- Increase the relationships, knowledge and visibility of the teaching artists, arts organizations, young artists and grantmakers working in or with these communities.
- Experiment with philanthropic practice by partnering with grantees and youth in the implementing and evaluating of the TAP strategy.

## Teaching Artists

- Thousands of mentions in both traditional and social media for those teaching artists who participate in TAP.
- Teaching artists that participate in the residencies are able to demonstrate in student learning how their practice has improved as a result of their experience.
- All participating teaching artists have a story they demonstrate joy in sharing that reveals some combination of expanded knowledge, increased visibility, improved spaces or materials, an expanded network, regular salary and how these gains have tangibly helped their career, particularly in terms of new work.
- Teaching artists comment in the closing story circle that they were able to use the recognition award to make a substantive difference in the quality of their life and that their role in the decision making process was helpful to both their teaching artist and grantwriting practice.

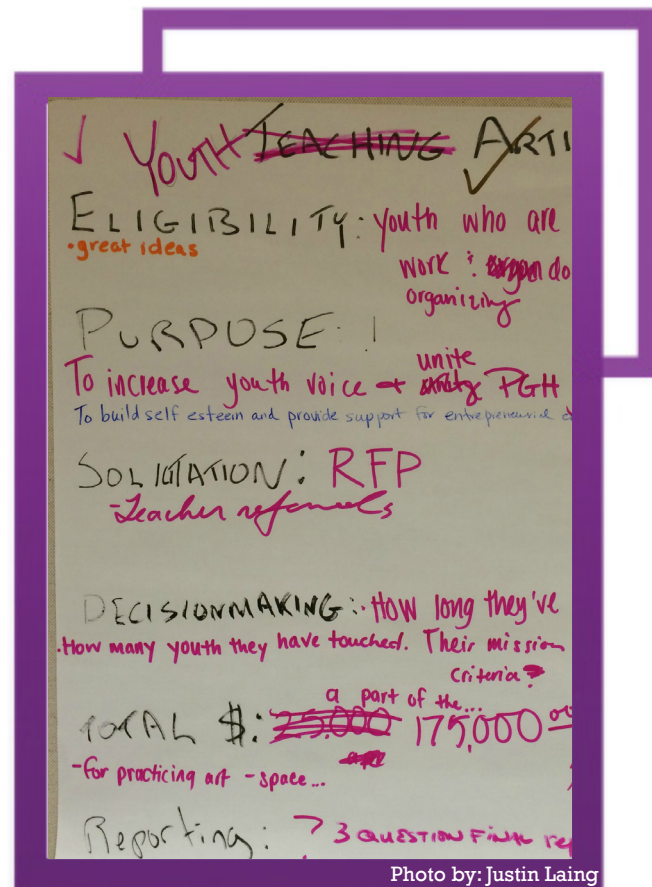


Photo by: Justin Laing

## Arts Education Organizations

- Improved physical environments for teaching and learning.
- Increased visibility among youth populations, funders and media.
- New financial contributors.
- Increased attendance.
- Some combination of parents, students, teaching artists and organization staff members exclaim that the teacher in residency provided learnings that enriched the program as a whole.
- More youth regularly attend the participating programs than did at the outset of the program.



## Youth

- Thousands of transformative arts experiences in the lives of youth.
- Sixteen young artists report learning a great deal 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.
- Strengthened careers as artists.
- Recognition and visibility of young artists as creative changemakers and social influencers in local and national media, among their peers, families and sponsoring arts organizations.
- Youth are 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.



Photo by: Dana Root

## Networking

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

## Philanthropic Practice

- Heinz staff has the impression that TAP has taken advantage of the opportunity to have deeper systemic and programmatic impacts than prior, worthy arts education efforts.
- Funding colleagues comment that the TAP work has informed their practice.
- Advisory board members called on to speak about their work with TAP with other arts colleagues and funders nationally.
- Heinz staff can speak to their learnings about grantmaking, arts education, youth, African American and "distressed" neighborhoods that come as a result of their relationships with grantees and beneficiaries through TAP.

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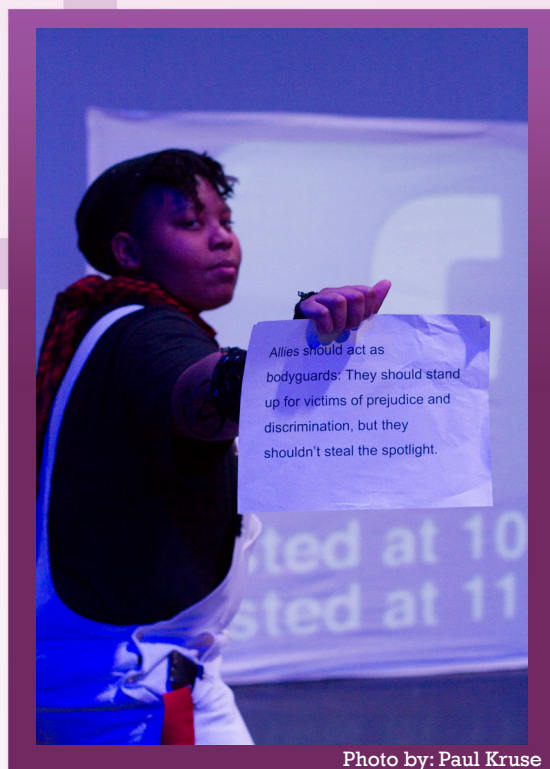


Photo by: Paul Kruse

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# Acknowledgements

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

This avant-garde group primarily consists of the 2016 Transformative Arts Process (TAP) Advisory Board.

Senior Program Officer Justin Laing at The Heinz Endowments (Heinz) spearheads the TAP process and crafted and synthesized much of the language of this plan. In 2014, Heinz initiated the creation of a TAP Advisory Board, which reflects a diverse and intergenerational composition of the stakeholder groups that Heinz endeavors to contribute meaningful and sustained impact. Specifically, TAP Advisory Board include a mix of practicing artists, teaching artists, youth, arts funders, community leaders, arts practitioners, and members of Heinz's Arts & Culture team. Many of the individuals wear multiple hats across this profile composition.

Sincere gratitude extends to the Advisory Board members for their active participation, candor, values, and demonstrated commitments to make Pittsburgh better.

## TAP Advisory Board Members

- **Nia Arrington**, student, Pittsburgh Creative and Performing Arts High School
- **Dana Bishop-Root**, coordinator, Transformazium
- **James Brown**, director, Youth Development, Homewood-Brushton YMCA
- **Imani Chisom**, student, Obama Academy
- **Tyra Jamison**, student, Pittsburgh Creative and Performing Arts High School
- **D.S. Kinsel**, Co-Founder, BOOM Concepts
- **Adil Mansoor**, founding member, Hatch Arts Collective; Performance Program Director, Dreams of Hope
- **Sean Means**, youth ally and teacher, Westinghouse High School
- **Delante Murphy**, student, Obama Academy
- **Kendal Nasiadka**, student, Oakland Catholic High School
- **Erin Perry**, Executive Director, Legacy Arts Project
- **Breeonia Prioleau**, student, Propel Andrew Street
- **Maria Searcy**, parent advocate
- **Celeste Smith**, CEO, 1Hood Media
- **Tim Smith**, Executive Director, Center of Life
- **Sister IAsia Thomas**, advocate for culturally responsive arts education and integration,
- **Pittsburgh Public Schools**; Project Manager of equity, Pittsburgh Public Schools
- **Germaine Williams**, Senior Program Officer, Arts & Culture, The Pittsburgh Foundation
- **Carol Wolfe**, arts education professional, retired

Without pioneering leadership within The Heinz Endowments, none of this would be possible. We acknowledge and thank the Arts and Culture team: Janet Sarbaugh, Vice President, Creativity; Justin Laing, Senior Program Officer; Siovhann Christensen, Program Manager, and Cindi Steuber, Program Assistant. Wayne Jones, Senior Impact Officer at The Heinz Endowments also meaningfully contributed to this process.

Laudable teams reflect great leadership. Special acknowledgments extend to Heinz Endowments President Grant Oliphant. Not only was your interview insightful, candid and forward thinking, your blog, "Just Pittsburgh" provided the ultimate destination goal to align TAP's intentions.

# Letter From the President

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

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

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

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

We are proud to continue this exploration by launching the TAP grant process this year, and using this community crafted plan to guide our work.

**Grant Oliphant**

President  
The Heinz Endowments



# TAP's History

Reflecting on the success of prior initiatives, the Culturally Responsive Arts Education Initiative and the Out-Of-School Time Arts Program, The Heinz Endowments' Arts & Culture Program decided that a critically missing component in its prior work had been developing its grantmaking strategies with those grantees that would eventually be invited to bring the strategies to life. (3) Thus, in the fall of 2012 with the title the *Transformative Arts Process*, (4) The Endowments convened more than 20 artists, non-profit organization leaders, political staff members, community development specialists and foundation staff to help us answer the question "How can the arts be transformative in the lives of youth living in "distressed" neighborhoods". In a process that involved travel to three American cities, review of local data and presentations from community members as to what they believed would be transformative, we learned a great deal and gained more answers to our initial question. The Endowments eventually invested deeply in a couple of the ideas that it believed to be

transformative in the communities of focus and then began to wrestle with the question, "What now?"

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

With this step taken, in May 2014, The Heinz Endowments Board of Directors approved an appropriation supporting field building strategies directed towards artists and arts organizations who work with youth in African American and "distressed" neighborhoods.

(3) For a more complete summary of how The Endowments began the TAP program, please see, "ArtsTransforms: How & For Whom?"

(4) The term "transformative" was suggested by the consultant team headed by anasa troutman, "Lion & Butterfly's"

## Follow TAP's Journey 2012 - 2016

2012



### Decide to refashion grants program.

After reviewing evaluations of Culturally Responsive Arts Education Program and Out of School Arts Program and finding opportunities for improvement, staff decides to design next project with grantees and stakeholders.

Jun



### Share "Art Transforms: How & For Whom?"

Justin Laing writes a brief paper titled "Art Transforms: How & For Whom?" outlining ideas to explore question, "How can the arts be transformative in the lives of youth living in "distressed" communities.

Oct



### Convene 23 members of community.

Lion & Butterfly Consulting kicks off initial process and Race Peace holds two-day workshop on racism.

Dec

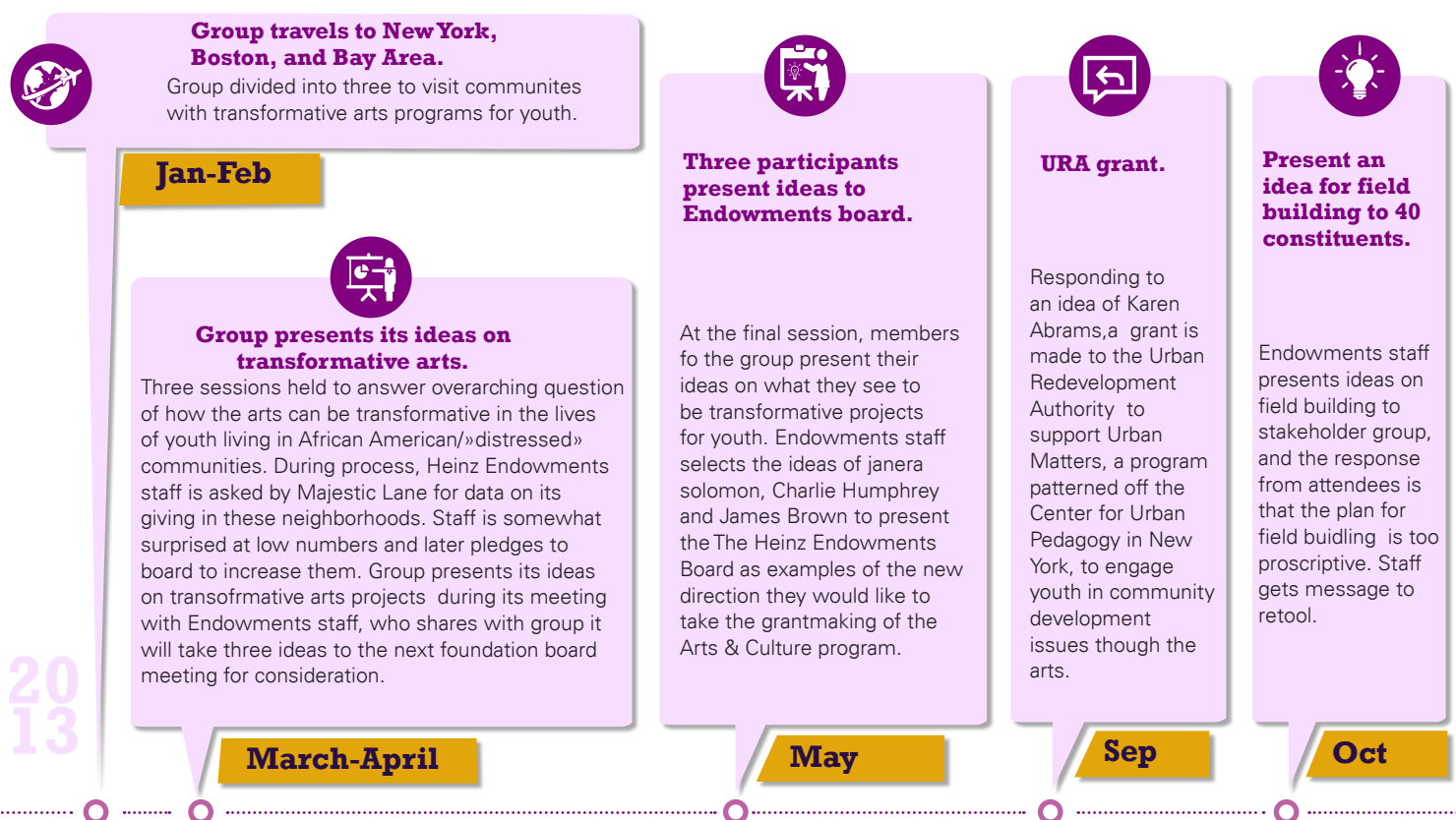
# TAP's History

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

Over the course of the last two years, The Heinz Arts & Culture Program team has worked with the Advisory Board to define what they collectively believe field building means for our community. The Advisory Board

developed processes for making collective decisions inside the larger governance of the foundation and observed Advisory Board members developing partnerships with one another and gaining deeper understandings of the grantmaking process. They also rethought what parts of the strategy The Endowments should outsource and what parts it should manage internally and researched models of other funders to inform how the TAP team might incorporate synergistic grantmaking methods to build community. Finally, working with strategic organizational development consultant, Lisa Yancey, the TAP team settled upon the strategy reflected in this report.

As noted by leaders of Heinz Endowments Arts & Culture Team, getting to this point in TAP's evolution has been a longer road— yet richer strategy— than they imagined. They are grateful to their community partners who have stalwart allies through this process.



# Consultancy Purpose & Methodology

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

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

With a clear objective to work collaboratively with Heinz's Arts and Culture staff and the TAP Advisory Board to develop a strategic allocation plan for TAP funds, Strategic Organizational Development Consultant Lisa Yancey approached this scope of work with an aim to first get to know the intentions and desires of the people involved. Justin Laing solicited volunteers from the Advisory Board to serve on the Strategic Allocation Planning Committee. The Strategic Planning Committee met with Lisa Yancey via video to further discuss the scope of work and establish how they can be effectively engaged. The Advisory Board with Yancey Consulting decided that the Committee would convene a couple of weeks before the scheduled

retreat to develop the agenda and objectives for the retreat together. In the interim, Lisa asked Committee members to share any materials, posts, excerpts, images, art, or reports that could provide deeper insights about Pittsburgh from the perspectives of this cohort. Justin Laing extended this request to all Advisory Board Members.

## Yancey Consulting's methodology was precise:

1. Conduct a series of preliminary interviews with Advisory Board Members.
2. Travel to Pittsburgh two weeks prior to the retreat to present findings from interviews, meet everyone in person, gather specific desired outcomes from both the retreat and the disbursement of TAP Funds, and work with the Committee in crafting a specific goal and agenda.
3. Develop the agenda for and facilitate the 2 ½ day retreat.
4. Document outcomes of the process.

A blog post by The Heinz Endowment's President Grant Oliphant entitled, "Just Pittsburgh," (5) was an unexpected, yet synergistic launching point for the retreat.

2014



### Re-present ideas on field building.

Staff offers less proscriptive field-building process that allows for greater stakeholder definition of the idea and it is generally accepted.

Feb



### Collect nominations for TAP Advisory Board.

Call is put out to all who had participated in any part of the TAP process for nominations to a TAP Advisory Board.

Apr



### Heinz Endowments board approves \$800,000 appropriation.

The Heinz Endowments board approves an \$800,000 appropriation to support building of the field of those who work with arts and youth in African American/»distressed» neighborhoods. Also, an Initial grant is made to The Kelly Strayhorn Theater to support Penn Ave Creative- a program to increase the number of Black artists interested in community connections on Penn Ave, an idea of Janera Solomon, Executive Director of KST, from the initial phase of TAP.

May



### First TAP Advisory Board meeting takes place in Hill District.

At first meeting, 18-member advisory board, which includes six youth, gives feedback that it would like to see its role expanded from primarily a grants panel to a strategy-defining body.

Jul



### Second advisory board meeting, Larimer.

Endowments staff presents the notion of field building and a model that expands advisory board's scope and power in ways requested at prior meeting. Ideas are supported.

Sep

# Consultancy Purpose & Methodology

The team could reference the President's words about this moment in Pittsburgh to choose transformation over mediocrity, challenge racial disparities, and set a just agenda where all residents are afforded the opportunity to experience the best Pittsburgh has to offer.

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

## Materials Reviewed:

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



Photo by: Germaine Williams



### Third advisory board meeting, Braddock.

Group defines field building as five distinct goals and agrees on its own decision-making process. Idea offered that maybe this work could be done without a consultant as was the initial plan. Youth begin to think through ideas for a project specific to them.

Dec



### Fourth advisory board meeting, Homewood.

Decision made to hire staff to manage TAP rather than hire outside consultant. Finalized field-building goals presented and accepted.

Feb



### Fifth advisory board meeting, Garfield.

Because five of the youth members are going to college, they present a process to bring on new youth members and an idea for a youth arts festival. Advisory board members report on plan to recruit a program manager.

May



### TAP program manager hired; new youth members chosen.

After multiple-step process, a TAP program manager is hired. Following a youth-led process, five new youth are brought on to advisory board. Idea for youth festival is postponed until 2016 or a new youth project is defined.

Jul



### Sixth advisory board meeting, Hazelwood.

In response to tension among advisory board members and Endowments staff about getting to the field more quickly decision is made to embark on a mini-grants program.

Aug

2015



# TAP's Goal

To move towards a more Just Pittsburgh by invigorating the field of teaching artists and arts organizations with a demonstrated practice of challenging structural inequities and bringing transformative arts-centered experiences to youth in and from African American and “distressed” neighborhoods by enriching our practice as a foundation through experiments in participatory grantmaking.<sup>(6)</sup>

## TAP Goal Deconstructed

### Ultimate Goal

To move towards amore Just Pittsburgh

### Strategies

By invigorating the field of teaching artists, young artists and arts organizations & By experimenting with philanthropic practice

### Qualifiers

Supporting teaching artists with a demonstrated practice of challenging structural inequities and bringing transformative arts-centered experiences to youth

### For Whom

Youth

### Where

In African American and “distressed” neighborhoods.

<sup>(6)</sup> This mission codifies the TAP team’s intentions for the two-year grant allocation.



#### Strategy session in Hazelwood.

Decision is made to experiment with a funding process that will seek to build community by trying two different approaches. One learned from the «Flow Funding» model and a second from Frida/Edge Fund. Both funding models expand the decision-making process of funding to directly include field members and applicants. After two planning grants, \$1,500,000 grant made to the Homewood YMCA to create the YMCA's Youth Creativity Center in what was formerly the Homewood YMCA.

Oct



#### Strategy Planning.

The Endowments decides to wait until an overall strategic planning process is completed before embarking on a single grants process such as The EDGE Fund model. Strategic planning process with Lisa Yancey Consultants is hired to lead the group through the creation of strategic plan, and a new program manager is hired.

Jan-May



#### RFP Release.

First round of TAP request for proposals released.

Jul

2016

# Shared Understandings of the Goal

## Just Pittsburgh

Just Pittsburgh is the aspiration articulated by The Heinz Endowments President, Grant Oliphant, in his February 18, 2016, blog entitled, *Just Pittsburgh*.

## The Field

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

### Such an environment includes:

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

## Transformative Teaching Artists

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

Booth's Definition: "A teaching artist is a practicing professional artist with the complementary skills, curiosities, and habits of mind of an educator, who can effectively engage a wide range of people in learning experiences in, through, and about the arts."

Booth's definition is but a start. The Advisory Board expanded this definition to include the evolving definition of teaching artists in the 21st century. Valid artistic disciplines are no longer limited to the visual, performing, and literary arts, but also include "lifestyle" and "living" arts.

Examples of lifestyle and living arts include cosmetology, transmedia, film, and culinary arts. The Advisory Board also deems keepers of cultural traditions as teaching artists.

# Shared Understandings of the Goal



## Arts Education Organizations

Art education organizations reflect the community spaces and institutions anchoring African American and impoverished neighborhoods offering quality arts experiences to youth.

## Demonstrated Practice

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

## Structural Inequities

To reference the words of Grant Oliphant in *Just Pittsburgh*, structural inequities reflect “deeply ingrained barriers that disadvantage some of us simply because we are black, female, poor or somehow ‘other.’”

## Transformative

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

### Transformative “In the Room” principles include:

- Excellent teaching artists
- Quality materials and physical spaces
- Sequential and focused learning
- Connections to schools and other kinds of community institutions

# Shared Understandings of the Goal

## Transformative “Outside the Room” Principles Include:

- Funders that are willing to support artists and organizations that want to address issues of equity.
- Data is captured and evaluated in ways consistent with the values of the program i.e., in ways that support participant and artists voices.
- Organizations have commitment and passion for the work that lead to countless examples of the staff and board working extended hours and donating personal resources to make sure the vision is achieved.
- Relationships are built with parents and communities.
- Collaborations and convenings among teaching artists and arts organizations regularly take place.
- The philanthropic and government sectors are regularly looking at how their work in communities can be more supportive of one another and how their resources can be more equitably deployed.

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

### Arts-Centered Experiences

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

### Youth

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

### African Americans

Include neighborhoods where the residents are over 50% African American.

### Distressed Neighborhoods

Include neighborhoods characterized as “distressed” neighborhoods” in Pittsburgh’s Allegheny County’s list of Distressed Neighborhoods. According to Allegheny County’s definition, “distress” is determined by the following four characteristics: 1) High poverty rate (24.4% or more); 2) High percentage of female-headed families (37.1% or more); 3) High percentage of high school dropouts (23% or more); and 4) High percentage of working-age males unattached to the labor force (34% or more).





# TAP Investment Strategies

## Strategy:

**Invest in Teaching Artists challenging structural inequities through their practice.**

## Actions

- Provide eight grants to support teaching artists in two year residencies with arts education organizations that are in or primarily serve youth from African American and "distressed" neighborhoods.
- Recognize thirty transformative teaching artists for their work with small financial awards and public recognition of their work and include them in the decision making process;
- Connect more cultural leaders to each other through professional development opportunities, networking, and mentorship.
- Support marketing and publicity efforts to increase teaching artists' visibility.
- To provide marketing support for the work of the teaching artists through the work of an outside consultant, the Endowments' Communication Department and recognition events.
- To provide ten capital improvement grants to improve the teaching and learning environments for teaching artists.

## Strategy:

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

## Actions

- Provide sixteen grants to support young artists, partnered with arts organizations, for the creation and presentation of their work;
- Support a youth-focused cultural network that includes access to adult mentors and supports their post-secondary aspirations.
- Provide young artists and creatives with grantmaking experience as a part of their professional development as artists.
- Provide marketing support for young artists through the work of an outside consultant and the Endowments communications department & channels.
- Eight Teaching Artists will have two year residencies in organizations based in African American and "distressed" neighborhoods;

## Strategy:

**Invest in transformative arts education organizations that are located in or are primarily engaging youth from African American & "distressed" neighborhoods.**

## Actions

- Provide eight grants to arts education organizations/programs in African American and "distressed" neighborhoods to support two year teaching artist residencies;
- Fund capital improvements for ten eligible arts education organizations and programs; Support the building of networks and knowledge among the targeted organizations and programs;
- Provide communications support to increase visibility among youth, media and funders.
- Provide networking and professional development opportunities for the arts leaders of the participating organizations and programs.
- Provide sixteen skilled young artists, partnered with an arts education organization or program, with a grant to create work or present art events of their own imagination.

# TAP Investment Strategies

## Strategy:

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

## Actions

- Provide a platform for eight skilled teaching artists, sixteen young artists, and thirty emerging artists to examine their practice, to continue to grow and become connected with a larger community of artists committed to youth development through the arts.
- Provide marketing for the work of the TAP community through Endowments', media, peer to peer and other channels.
- Hold recognition events with invited press and public.
- Provide a home base where grantees can connect to resources, networks, and professional development.
- Implement an online community to increase the quality and quantity of communications coming from the foundation.

## Strategy:

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

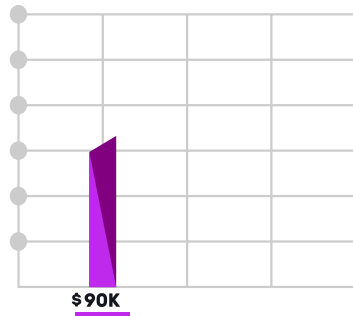
## Actions:

- Deeply engage the Advisory Board through regular meetings with collectively developed agendas, an online community and active subcommittees in the creation, implementation and evaluation of the grantmaking strategy.
- Learning from the models of funders like The EDGE or Frida Fund, experiment with grantmaking approaches that engage applicants as decisionmakers in the granting process.
- Employ a participatory evaluation approach that allows members of the field to be both data collectors and interpreters.
- Document and share the learnings of TAP with the field and general community through conferences, articles, social media and word of mouth;
- Provide honorariums for TAP Advisory Board members.

# Grant Allocations

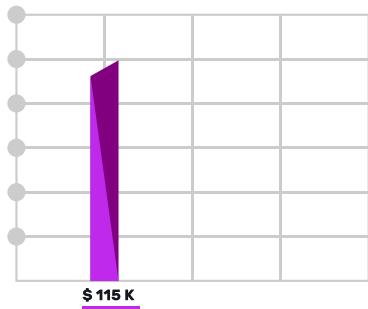
**\$1,100,000 Over Two Years**

## Evaluation & Administration



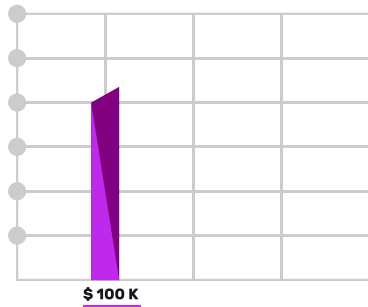
## Youth

Direct grants to youth for creating or presenting work

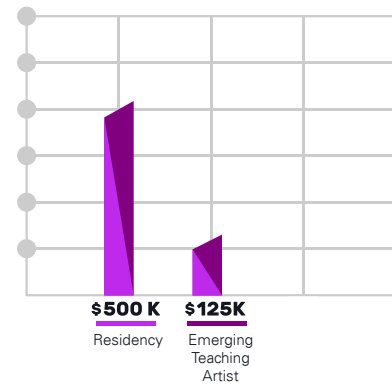


## Arts Education Organizations

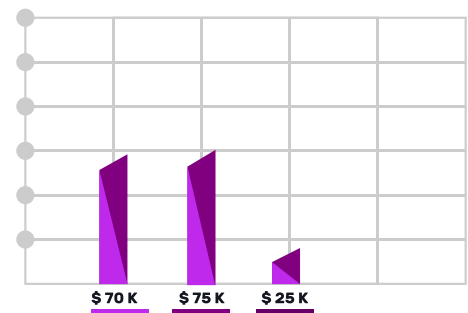
Direct capital improvements



## Teaching Artists

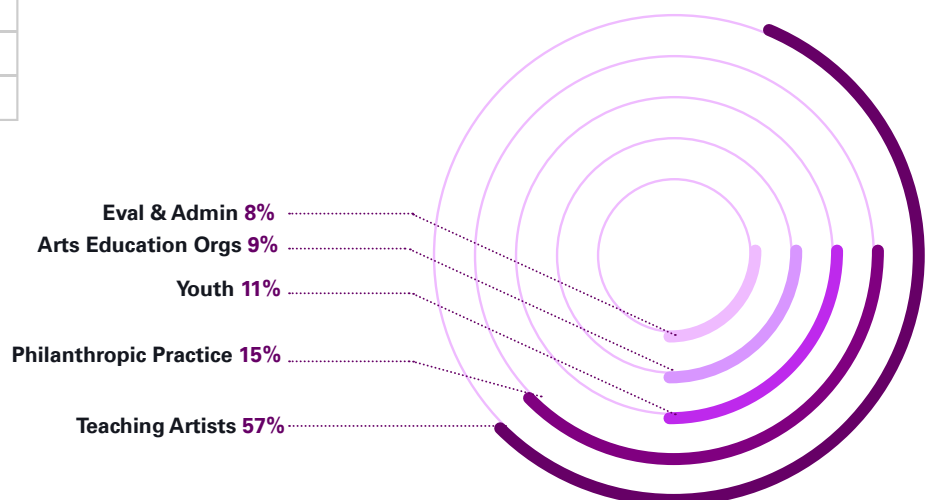


## Philanthropic Practice



\* Communications: \$70K  
 \* Networking TAP & OST Grantees: \$75K  
 \* Advisory Board: \$25K

## TAP Grant Allocations



# Logic Model

Areas	Assumptions	Activities	Outcomes
<b>Youth</b>	<ul style="list-style-type: none"> <li>■ There are talented youth living in African American/ "distressed" neighborhoods (AA/DN) who will produce amazing art work or events when provided the resources.</li> <li>■ Given the opportunity to connect to a larger network of artists, youth are more likely to be able to improve their work as artists and presenters.</li> <li>■ The transformative work of youth, teaching artists and arts organizations are most powerful when taking place in clean, well-equipped and well-designed spaces.</li> <li>■ Well-resourced and attended arts programs with quality, well-paid teaching artists in quality spaces yield transformative youth arts experiences.</li> </ul>	<ul style="list-style-type: none"> <li>■ Provide 16 grants to support young artists, partnered with arts organizations, for the creation and presentation of their work.</li> <li>■ Support a youth-focused cultural network that includes access to adult mentors and supports their post-secondary aspirations.</li> <li>■ Provide young artists and creatives with grantmaking experience as a part of their professional development as artists.</li> <li>■ Provide marketing support for young artists through the work of an outside consultant and the Endowments communications department and channels.</li> <li>■ Eight Teaching Artists will have two year residencies in organizations based in AA/ DN.</li> </ul>	<ul style="list-style-type: none"> <li>■ Thousands of transformative arts experiences in the lives of youth.</li> <li>■ 16 young artists report learning a great deal about the practice of making art as well as the business of selling it and making a career in the arts.</li> <li>■ Knowledge of grantmaking is seen as useful for next phase of life.</li> <li>■ Strengthened careers as artists.</li> <li>■ Recognition and visibility of young artists as creative change makers and social influencers in local and national media, among their peers, families and sponsoring arts organizations.</li> <li>■ Youth are 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.</li> </ul>

<b>Teaching Artists</b>	<ul style="list-style-type: none"> <li>■ The impact, practice and career of teaching artists will greatly improve given extended opportunities to work within a particular organization or program.</li> <li>■ To increase the quality and quantity of youth arts experiences in AA/DN, the field of artists that provide</li> </ul>	<ul style="list-style-type: none"> <li>■ Provide eight grants to support teaching artists in 2-year residencies with arts education organizations that are in or primarily serve youth from AA/DN.</li> <li>■ Recognize 30 transformative teaching artists for their work with small financial awards and public recognition of</li> </ul>	<ul style="list-style-type: none"> <li>■ Thousands of mentions in both traditional and social media for those teaching artists who participate in TAP.</li> <li>■ Teaching artists that participate in the residencies are able to demonstrate in student learning how their practice has improved as a result of their experience.</li> </ul>
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# Logic Model

## Teaching Artists

these experiences must be intentionally supported with increased access to money, networks, visibility and information.

- Teaching artists are also practicing artists and their practice as artists must also be supported in order to increase equity of field and the quality of their teaching.
- The challenges facing youth in AA/DN are not simply a result of a lower number of services, but are rooted in historical and current structural inequities. Teachers with an explicit value for justice are committed advocates for these youth in ways that improve the lives of youth both inside and outside of the classroom.
- Small cash awards for transformative teaching artists will have value in and of themselves and be a useful incentive for learning from one another, about grantmaking and building relationships.
- There are many teaching artists doing good work that is under-recognized in Pittsburgh.
- Expanded networks will be of value for teaching artists' careers, practice and visibility.

their work and include them in the decision making process.

- Connect more cultural leaders to each other through professional development opportunities, networking, and mentorship.
- Support marketing and publicity efforts to increase teaching artists' visibility.
- To provide marketing support for the work of the teaching artists through the work of an outside consultant, The Endowments' communication department and recognition events.
- To provide ten capital improvement grants to improve the teaching and learning environments for teaching artists.

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

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

## Arts Organizations in or engaging youth from African American & "distressed" neighborhoods

- Particularly with the current amount of arts provided in Pittsburgh Public Schools, and most urban school districts, youth living in AA/DN should have quality arts programs in their neighborhoods.
- While a strong TA core with skill and commitment

- Provide eight grants to arts education organizations/ programs in AA/DN to support two year teaching artist residencies.
- Fund capital improvements for ten eligible arts education organizations and programs; Support the building of networks and knowledge

- Improved physical environments for teaching and learning.
- Increased visibility among youth populations, funders and media.
- New financial contributors.
- Increased attendance.

# Logic Model

## Arts Organizations in or engaging youth from African American & “distressed” neighborhoods

for teaching in AA/DN is necessary for a healthy arts ecology, it is not sufficient. TA's need to have quality spaces where they can work and neighborhoods benefit from quality arts institutions.

- The transformative work of youth, teaching artists and arts organizations are most powerful housed in clean, well- equipped and well-designed spaces.
- Well-paid teaching artists in quality spaces will yield transformative youth arts experiences.
- A teaching artist nested in an organization for the course of two years will make great contributions not only to the learning of children but the learning of the larger organization about what constitutes transformative arts practice.

among the targeted organizations and programs.

- Provide communications support to increase visibility among youth, media and funders.
- Provide networking and professional development opportunities for the arts leaders of the participating organizations and programs.
- Provide 16 skilled young artists, partnered with an arts education organization or program, with a grant to create work or present art events of their own imagination.

- Some combination of parents, students, teaching artists and organization staff members exclaim that the teacher in residency provided learnings that enriched the program as a whole.
- More youth regularly attend the participating programs than did at the outset of the program.

## Networking

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

- In order to increase the quality and quantity of youth arts experiences in AA/ DN, the field of artists that provide these experiences must be intentionally supported with money, networks, visibility and knowledge.

- Expanded networks will be value for TAP grantees' careers, practice and visibility; and ultimately of the arts community of Pittsburgh.

- Provide a platform for 8 skilled teaching artists, 16 young artists, and 30 emerging artists to examine their practice, to continue to grow and become connected with a larger community of artists committed to youth development through the arts.

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

- Hold recognition events with invited press and public.

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

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

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

# Logic Model

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

## Philanthropic Practice

■ Prior strategies designed to impact AA/DN did not partner deeply enough in strategy development and implementation with those who would be charged with implementing the strategy, i.e., grantees, or the youth who were the intended beneficiaries. This is one of the reasons, while not being without some great successes, the prior strategies left room for improvement and the application of lessons learned.

■ In order for The Heinz Endowments' Arts and Culture Program to increase its investments in AA/DN, it needed to have deeper relationships with members of the field and the field itself. ■ Needed greater resources so that it could build its capacity.

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

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

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

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

■ Learning from the models of funders like The EDGE or Frida Fund, experiment with grantmaking approaches that engage applicants as decisionmakers in the granting process.

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

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

■ Provide honorariums for TAP Advisory Board members.

■ Heinz staff has the impression that TAP has taken advantage of the opportunity to have deeper systemic and programmatic impacts than prior, worthy arts education efforts.

■ Funding colleagues comment that the TAP work has informed their practice in one way or another.

■ Advisory board members called on to speak about their work with TAP with other arts colleagues and funders nationally.

■ Heinz staff can speak to their learnings about grantmaking, arts education, youth, AA/DN that come as a result of their relationships with grantees and beneficiaries through TAP.

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

# Logic Model

## For Just Pittsburgh

- Youth living in AA/DN must have easily accessible and quality arts experiences.
- Transformative teaching artists must be paid livable wages and have the opportunity to develop their careers as both teachers and artists.
- AA/DN should have quality arts organizations that provide great experiences for youth.
- Provide money, networking, visibility, and knowledge for the field including teaching artists, arts organizations, grantmakers and youth.
- Participants reference arts access in their conception of what it is to have a just community.
- Outcomes for youth, teaching artists, arts orgs and our philanthropic practice are met.



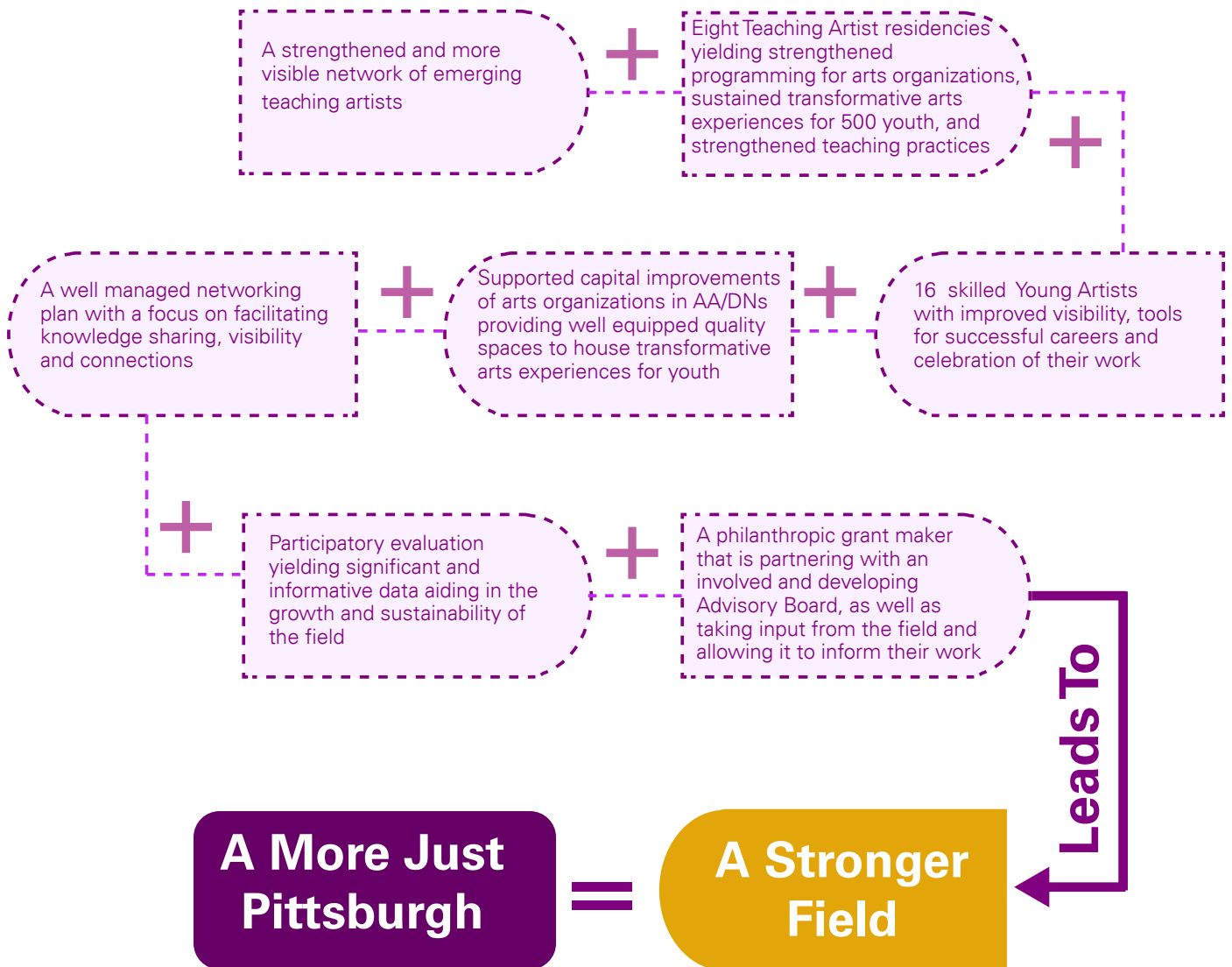
# Appendix



Photo by: Paul Kruse

- TAP's Theory of Change
- Towards a TAP model
- Advisory Board Responsibilities
- Implementation Timeline

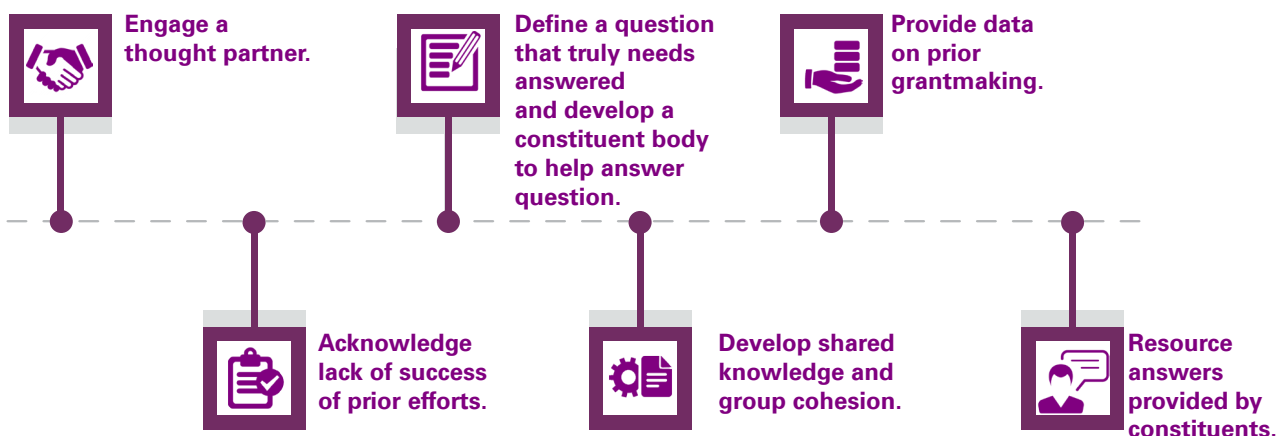
# TAP's Theory Of Change



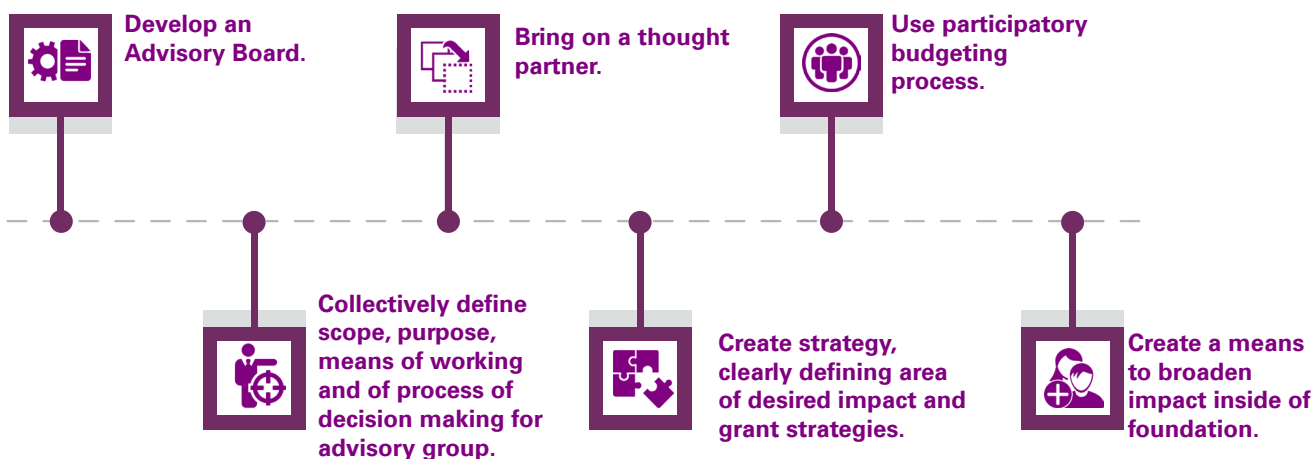
# Towards a TAP model

## Steps To Date

### Engage, Build Trust, Test Ideas



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



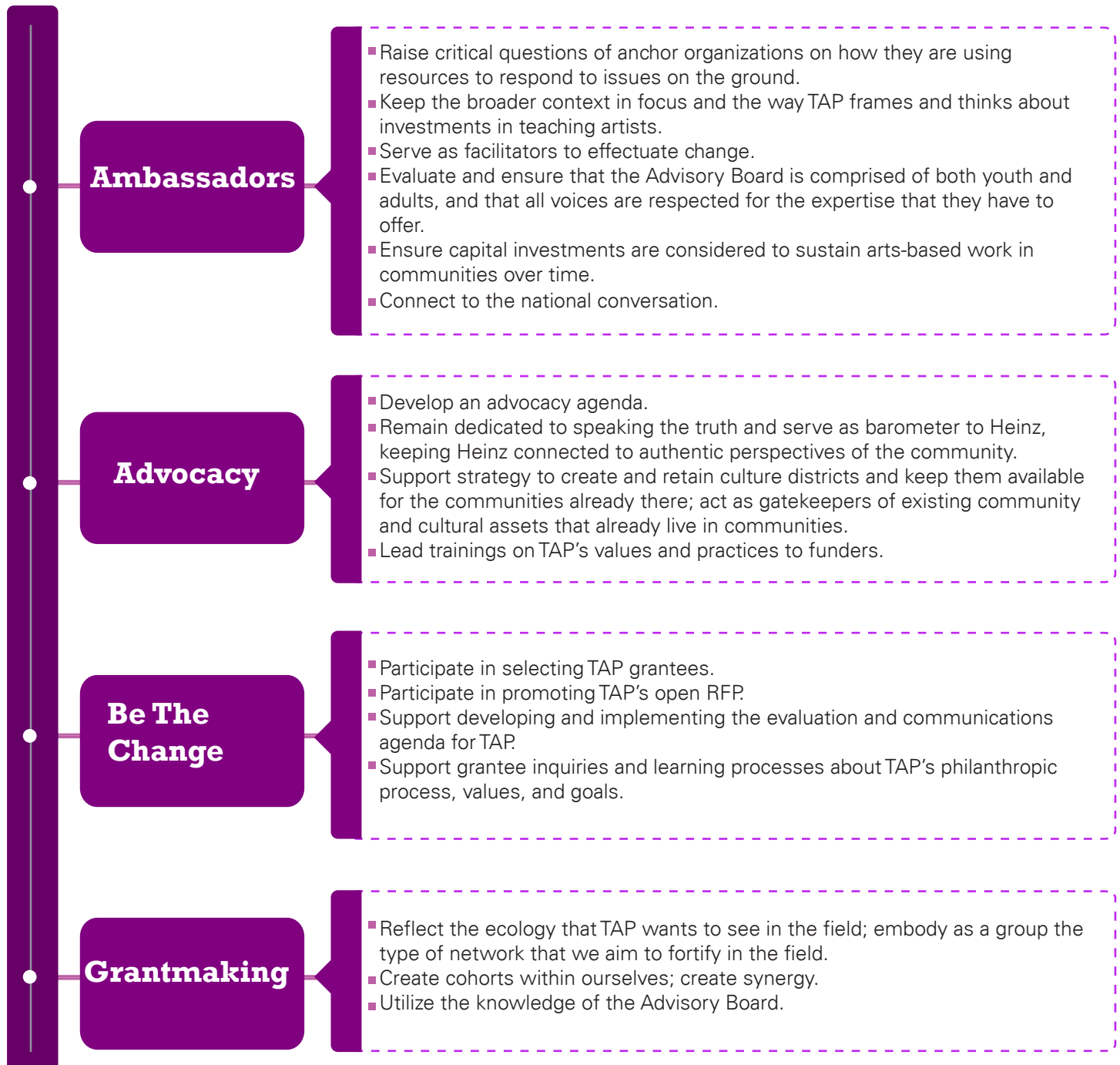
## Next Steps Moving Forward

Grantmaking & Evaluation

Communicate Learnings

# A dvisory Board Responsibilities

**Ambassadors. Advocacy. Grantmaking. Be The Change.**



# Implementation Timeline: February-June 2016



## February

- TAP Strategy Retreat
- Establish Sub-Planning Committee of the Advisory Board to develop:
  - Public Messaging Plan
  - Application Distribution Plan
- Yancey Consulting submits draft report to Heinz for review with Advisory Board and staff.



## March

- Heinz and Advisory Board draft or affirm TAP's Values Statement.
- Heinz and Advisory Board draft or affirm Beliefs Statement.
  - Arts is transformative.
  - Art is an effective tool for economic revitalization.
- Advisory Board reviews list of Allegheny County "distressed" neighborhoods to confirm the neighborhoods eligible for TAP funding.
- Heinz staff vets targeted goals and strategies internally and check in with Community Development.
- Yancey Consulting submits final report to Heinz by March 15.



## April

- Affirm eligible African American and impoverished neighborhoods.
- Develop draft TAP application and share with Advisory Board for initial reactions/feedback.
- Advisory Board reviews/provides feedback on application.
- Heinz and Advisory Board develop messaging communications plan (pre open RFP, during open RFP, and post open RFP). Include plans for press/media.
- Develop open RFP calendar that affirm all dates for when RFP is made public and open for submissions, the schedule, and places for Q&A sessions.
- Discuss/determine panel review process and include dates on calendar.



## May

- Submit draft TAP application to Advisory Board for final feedback.
- Affirm dates and locations for Q&A sessions with all participants; discuss clear goals and intent for the sessions.
- Pre-marketing of future grant opportunity on the horizon.



## June

- Advisory Board connects TAP to teaching artists working locally and ensures that news of the opportunity to apply is getting out to all teaching artists across all of the diverse areas.
- Commence community Q&A sessions pursuant to the calendar.
- Full press marketing/communications plan implementation.



# Implementation Timeline: July-December 2016

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## July

- Open RFP for TAP Applications.
- Heinz organizes and sorts applications; vet and ensure applications are reaching the targeted populations that could yield the targeted outcomes.
- Continue marketing.
- Participatory evaluation of initial advisory board period begins



## September

- RFPs are due.
- Begin organizing and rating submission.



## October

- Applications sent to panel members for review.



## November

- Final application review/decisions (of mixed panel); grantees selected.
- Grantees receive all official notice and execute agreements.
- Messaging/communications planning commences; include advocacy agenda in this planning.
- Evaluation goals and metrics plan developed for assessing the Fund's performance.




## December


- TAP funds disbursed.
- Celebrate grantees! Celebrate TAP! Celebrate all of the work! Throw a holiday party!
- Continue communications and evaluation planning. Strategically utilize the party to convey/test/survey message frames.
- Convey goals, outcomes, and impact intentions of TAP.
- Invite press/journalist to write editorial on celebration.



**Yancey Consulting**

 Lisa Yancey

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